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AUGUST, 1946
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HOLLYWOOD:
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Hollywood 28, Calif. Phone, HI. 7646

NEW ENGLAND:
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.

CANADA:
Joseph A. Whitmore, 35-10 Adelaide St., E., Toronto 1, Ont.

LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicao De Barros Barreto, Editorial Representative; William Urai, Business Representative in South America, Avenida Atlantica 1054, Copacabana.
BUENOS AIRES: Jorge M. White, Paraguay 1207
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LONDON, ENGLAND: Hugh Liversidge, British Representative, Gramaphone Record Club, 159 New Bond St., London W.1.
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SWEDEN: Torsten Ahlberg, Ovanskogaliden 4, Goetheborg.
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IN THIS ISSUE

The Musical Parade 4
Inside Franco's Spain: Iberian Music Life Reviewed By Juan Maria Tomas 5
Rio Hears Musical Courier Prize Piano Work By Ceicao de Barros Barreto 5
Musical Courier Founds Annual Awards for Year's Best Film Music 6
Hollywood Bowl Launches Jubilee Season 6, 22
Beginning the Column "Hollywood As I See It" By Richard Drake Saunders 7
Melody Outdoors: Stadium, Dell, Watergate Concerts 8, 17, 18, 19
A New York Manager Rediscovers Europe By André Mertens, as Told to Dr. Henry W. Levinger 9, 11
London Is Host to ISCM Festival; Britten Opera Premiere By Hugh Liversidge 10, 20
Radio, Television: News and Reviews By William A. Taylor 12, 13
The Dance: New Books and Programs By Rosalyn Krokover 14
Silhouettes: Singing Personalities and Events By Mary Craig 16
The Choir Corner: St. George's Marks Centenary By Leon Carson 21
Berkshire Festival Reopens after 3 Years By Jules Wolffers 25
Seasons Launched in Mexico and Argentina 26
Chicago: Midsummer Flood of Music By Elsa Borowski 28, 29, 34
Bernice Frost Discusses Recital Programs 31
Notes on Some New Issues By Gustav Klemm 31

The Obligation of Victory

That was a stirring address which Dr. Serge Koussevitzky delivered at the opening exercises of the Berkshire Festival. He said in part: "The Victory of the Allies brought liberation from tyranny and slavery which oppressed the world. As yet, it has brought only physical liberation to tortured humanity. . . . Our world is hungry for spiritual food! But what has been done by the Government to satisfy this hunger? Is it not time for this Government, leading among democracies, to give a permanent support to the fine arts? . . . We artists are the living pulse of art; the state is the ground upon which art finds stability. . . . Art needs the support of the state, and demands a department of the fine arts."

Such a project is not exactly new, but now that the United States has emerged triumphant from its recent struggle to win new international prestige, it is particularly timely.

• • •

"Breaking In" Young Conductors

George Szell has gained much deserved nationwide attention for his plan to choose two "apprentice-conductors" for his first season as musical director of the Cleveland Orchestra. The positions, made possible through the generosity of the Fynette H. Kulas Grant of the Kulas Foundation, will pay regular salary rates for the 28-week season to the two winners of the rigorous tests.

Both must play the piano and some other orchestral instrument, and do the latter in the orchestra when desired. They must also work in the library on scores and parts when there is special work to be done, and conduct at rehearsal when called upon, but will benefit by regular conferences and rehearsals.

Students (American born, under 25) who think themselves qualified to meet the tests—including playing a standard piano piece and conducting from memory a first movement of some work by Beethoven, Mozart or Brahms while *humming* the music without the orchestra—should write to C. J. Vosburgh, manager of the Cleveland Orchestra, Severance Hall, Cleveland, O., inclosing photo and several letters of recommendation from teachers. A very worthwhile plan, indicative of a new service ideal on the part of our orchestras.

• • •

C. C. Cappel, manager, recently announced that Reginald Stewart will select a "conductor apprentice" from among those applicants who communicate with the Baltimore Symphony before Oct. 1. The successful candidate will act as accompanist, coach and conductor as well for the Peabody Conservatory Opera Company. He must have a working knowledge of harmony, counterpoint and orchestration, and play a stringed orchestral instrument as well as piano—and will become a regular member of the Baltimore Symphony. He will be given frequent opportunities to observe, study, and conduct both the orchestra and the opera company. Address is 1112 Fidelity Bldg., Baltimore, Md.

• • •

A Musical War Memorial

There has been considerable debate about new types of war memorials that should combine beauty and utility—criteria that those of World War I often failed to meet. In particular, the new conception is that they should be "living" memorials, such as auditoriums, libraries, schools, foundations and the like, that will contribute to building a finer civilization.

Whether this ideal would or would not be attained by all such proposals is a moot matter. But certainly one of the most important now under discussion is that which is being urged by the Citizens Committee for World Wars Memorial Temple in Washington, D. C. A Joint Resolution, known as the Pepper and Randolph Bills (S. J. Res. 43—H. J. Res. 182) proposes that a public building be erected as "a permanent and useful Memorial to the members of the armed forces of World Wars I and II" in the form of "a large auditorium to be centrally located in Washington . . . constituting part of the park beautification program of the Nation's Capital." It is to be designed "for the presentation of concerts, plays, operas and other public gatherings," and it aims to include "the most modern stage in the United States." The intention is to hold a national competition for architectural plans.

The Bill, though introduced some time ago, has not yet had a hearing in Congress "because of the wish of the sponsors first to obtain the views and suggestions of American citizens in general concerning the proposed Memorial." Any musician or music-lover who wishes to convey his ideas to the sponsors should address The Citizens Committee for World Wars Memorial Temple, 2616 P Street, N. W., Washington, D. C.

ANNA XYDIS,
Grecian pianist (left) with Mme. Alma Clayburgh (center) and Mme. Cimon Dimantapoulos, the wife of the Greek Ambassador to Washington, at the exhibition of paintings by Phikion Demetriades held for the benefit of the Greek War Relief Assn. at the Carroll Carstairs Galleries in New York. (Associated Press Photo.)

• • •

Concerning Assets . . .

The City of El Paso, Tex., has done a praiseworthy thing in sponsoring a series of five summer concerts free to the public in one of the community's high school stadia. This gesture on the part of the municipality seems to prove that more and more persons are being convinced of the value of good music as a community asset.

• • •

That the Army is also finding it a valiant aid in combatting some of the after-war disabilities and in keeping morale high is revealed in a recent news release by the Veterans Administration.

Its Office of Special Services has announced the purchase of thousands of phonograph records to be used in V.A. hospitals and homes for purposes of musical appreciation classes, instruction, request programs and entertainment.

ON THE COVER

Elvira Helal, lyric-coloratura soprano, a fair-skinned brunette with amber eyes and blue-black hair, has sung her way into leading roles of opera while in her 'twenties. Born in Brooklyn, she is an American of Syrian extraction, educated at Fordham University and the Mannes Music School. Her actual stage training was obtained "on the boards," as she early sang with New York opera groups. She made her formal debut with the Chicago Opera Company last fall in the role of Gilda, and numbers among other favorite parts those of Violetta, Rosina, Lucia and Micaela. (Photo by James Abresch.)

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THE MUSICAL PARADE: By the Staff

In our morning's mail is a yarn sent us from Hollywood by Lionel Barrymore, now a composer in addition to his film acting roles:

"Miklos Rozsa was nominated for the Academy Award for his excellent music in Spellbound, but he didn't believe he would win. Zador was convinced that he would. So a wager of $100 was made between the two. It turned out that Rozsa won the award, and Zador won the bet.

"But it seems that Hungarians don't believe in collecting bets. Instead of taking the money, Zador bought a $100 bond with it. So as not to insult the Spellbound composer, and knowing that Rozsa was an expectant father, Zador bought the bond for the coming guest.

"Then and there Zador decided it must be a boy, and bought the bond in the name of Miklos Rozsa, Jr. Apparently Mrs. Rozsa realized her obligation, for she gave birth to a 9 lb. boy, and the name has stuck."

• • •

Apparently even the King is not always known to the newest attendant in the throne room, for the other day when Arthur Judson, president of Columbia Concerts, called Vice President F. C. Coppicus on the phone, a newly-hired secretary answered, saying that Mr. C. was out to lunch. Mr. J. asked him to phone back on his return, and added, "Tell him Arthur Judson called." Back came the answer over the wire: "From which office, please?"

• • •

Some of those stage directors of operas who make things transpire regularly in a thick gloom (especially in Wagner) should heed the following, from a review of a Sadler's Wells production published in the June issue of the London Musical Times:

"The barge in Il Tabarro seemed not moored to a river bank but buried in some tunnel of the Rhone canal. In Cavalleria, apart from the preposterous dumb scene played on the stage during the overture, the chorus invaded the village square in complete darkness: early risers every one of them, including the village padre, who bestowed blessings right and left without however persuading anyone to follow the conductor's beat."

• • •

Mr. and Mrs. Carl T. Fischer recently celebrated their 40th wedding anniversary. Mr. Fischer, as you know, is president of J. Fischer & Bro., music publishers of New York, has long been active in the publishing industry, and is Treasurer of the Music Publishers Association. Congratulations!

• • •

J. P. Hayes, general manager of the National Symphony Orchestra Association, testified before the Senate Appropriations Committee urging the inclusion of $150,000 for construction of a new Watergate barge in the Department of Interior National Parks Service Budget for 1946-47. Hayes stated that the present barge is "unseaworthy" and, as a former Naval officer, he ought to know. . . .

• • •

Ninety children of the Infant School in Westervoort, Holland, will receive needed clothing, shoes and food because a Schenectady, N. Y., benefit concert of songs of all nations, by the All-City Junior High School choir, the Mount Pleasant High School choir, the Nott Terrace High School choir, raised $208. The choirs are sponsoring the Dutch school, severely damaged during the war, through Save the Children Federation, 1 Madison Ave., New York. A fine example that others in this affluent land might emulate.

• • •

We herewith print some poetic musings on the now mostly closed and recuperating concert auditoriums of the country, written by Iris Yaysnoff, of the two-piano team, the Yaysnoff Sisters. It ought to demonstrate that the musically much-sinned-against places have more feelings than are generally credited to them:

CONCERT HALL

Concert halls
Are like human faces
On which
Music traces
Notes of life;
Tears and laughter . . .
And even after
The doors are closed
And all is dark,
The stark,
Naked discipline
Of silence
Cannot take
Or wholly break apart
The spell. . . .

IRIS ALEXANDROVA YAYSNOFF.

• • •

Tonal Tattling: Open Season for honors. . . . Menuhin decorated recently by the Belgian Government after a concert at the Brussels Palais des Beaux-Arts with the Cross of a Knight of the Order of Leopold. . . . Howard Hanson given a Doctorate of Music by Columbia University. . . . And—a big month this—was also scheduled to marry Miss Margaret Nelson on July 24. . . . Artur Rubinstein recently learned that volumes from the library of 4,000 books in his Paris home have been discovered in Berlin. The house in Paris was stripped bare by the Germans. . . . Swan Song, play now running on Broadway, has a leading role played by young Jacqueline Horner, who though only 12, has already given a Town Hall recital. . . . A new symphony orchestra composed entirely of World War II veterans has emerged in Philadelphia, conducted by John Barnett. The personnel includes fighter-pilots, radio technicians and artillerymen, who should be just dandy for the percussion. . . . Stella Roman, we are told, was a busy artist in the early summer, giving lessons in Rumanian to Michael Bartlett, tenor, who was going to visit her native country for concerts, and taking dance "suggestions" from Mme. Gambarelli for her own portrayal of Salome, to be unveiled—at least figuratively—in Rio this year. . . . Hyman Bress, a 15-year-old violinist from Capetown, South Africa, recently arrived in this country, bringing a letter of introduction from Leo Cherniavsky to Efrem Zimbalist, director of the Curtis Institute, where he will study. . . . The Philadelphia Bach Festival Society will choose some young singers by auditions for its oratorio series next season under George Dash (address of the group is 1715 Chestnut Street, Philadelphia 3. . . . A score of music celebrities have been signed by United Artists for film to be made in New York, titled Carnegie Hall—producer, Boris Morros. . . . Lily Pons, taking lessons from Gambarelli for the dance sequences, scheduled to open "Met" in revamped Lakmé, Nov. 11—provided present "Met"-AGMA impasse is settled. . . . Lawrence Tibbett returned from Italy by air, July 29. . . . Reno divorces sought by Bidu Sayao and Giuseppe Danise. . . .

• • •

Dorothy Maynor appeared as soloist at the recent unveiling ceremonies of the statue of Booker T. Washington, at New York University's Hall of Fame. . . . Another vocalist heard on a formal occasion was Robert Merrill, resonant young baritone of the "Met" and the radio, who sang at the special joint Congressional Service in honor of the memory of Franklin Roosevelt. . . .

• • •

When Joseph Schuster, the cellist, recently played at the Municipal Theatre in Rio de Janeiro with great success in the Beethoven Variations on a Theme by Mozart, a black cat suddenly jumped upon the stage. The audience was amused, but the artist bravely continued. After the number, William Urai, violinist and composer (now visiting New York), heard someone in the audience remark: "What luck that this theatre hasn't a lion at large!"

Schuster went hurriedly backstage and said to the manager: "I'm afraid there must be some mistake. I didn't come here to play in a trio."

• • •

Nicolai Malko, eminent Russian conductor, who 20 years ago gave the premiere of Shostakovich's First Symphony with the Leningrad Philharmonic Orchestra, received the following cable from the composer commemorating that event: "Twenty years ago you first performed my first symphony. Sending my best greetings you, your family. Shostakovich."

• • •

Apropos of the Philippines' recently granted independence, Manila is planning a Music and Art Centre, to cost between $2,000,000 and $3,000,000, with funds to be raised in the United States. Dr. Herbert Zipper, conductor of the Manila Symphony, on a visit to this country, related that Manila today has no legitimate theatre and no concert hall, and that it is very difficult to give opera or symphony concerts there, but that the greatest need of all is for schools and teachers "to develop the great mass of Filipino talent."

• • •

The recent death of Leo Slezak brought a reminiscence of that artist from Jacques Stueckgold, the voice teacher, now living in New York. Slezak once had to quit the stage because of voice troubles, but after studying with him, he overcame his indisposition and was again engaged by the Vienna Opera. The episode most often mentioned about this artist is the occasion when the swan departed without him in Lohengrin, and he called into the wings, "When does the next boat leave?"

• • •

The fields of music and radio were well represented by over a hundred guests at the 4th of July "house cooling and water warming" party given by Sigmund and Katherine Spaeth at their newly acquired beach cottage near Westport, Conn. Among those present were Mr. and Mrs. Alexander Kipnis; Herman Wasserman, pianist; Marguerite Maxwell, of the Westport School of Music; Leopold Godowsky, Jr., with his wife, sister of the late George Gershwin; Major Bitter of the U. S. Army, who conducted the Berlin Philharmonic Orchestra while overseas; Mr. and Mrs. Henry Souvaine, representing the Metropolitan Opera broadcasts, the James Melton program and other radio and musical activities; Mrs. Willy Pogany, wife of the well-known artist; Jean Dixon, actress; Gladys Axman; Mr. and Mrs. Ward French of Community Concerts; Alida Vreeland, painter and pianist; James Pollak, writer and motion picture editor; David Randall, of Music You Enjoy, and Mr. and Mrs. Charles Gaines, prominent in radio advertising and transcriptions. Throughout the afternoon and evening, art was forgotten in the enjoyment of swimming, a buffet supper and, according to rumor, some liquids not found in the pool.

• • •

Alfred Mirovitch, the pianist, while giving recitals recently on the Pacific Coast was interviewed by an earnest young lady from a Junior High School paper (incidentally, a workmanlike sheet). The headline over her article read: "Man Plays at Concert." . . .

INSIDE FRANCO'S SPAIN

What Is Happening in the Music Life of a Land That Today Is Little Known to Outsiders

While the United Nations ponders the affairs of post-war Spain, the country has been going forward with art matters in its own way. The following article by the choral conductor, Father Juan Marie Tomas, who resides in Majorca, is one of the first about that country to appear in an American musical publication since the war.

—Editor's Note.

By JUAN MARIA TOMAS

After the difficulties created by the war, music life in Spain has been resumed with energy. The field of music teaching is quite active. Among some leaders in this work are Frank Marshall, for piano, in Barcelona, and Joaquin Turina and Conrado del Campo, both composers, in Madrid.

A centralization of music education, somewhat like that in France, has been planned; and under the leadership of Father Nemesio Otaño, Director of the Madrid Conservatory, there has been an attempt to make this the center of the nation's higher musical education. In its favor there has been some diminution of the importance of the smaller music schools in the provinces.

Nevertheless, a feeling which one could call "regional" is very strong in Spain. It exists frequently among musicians and important educators who work in the provinces, such as the composers Palau and Chavarri (Valencia), Mompou, Blancafort, Montsalvatge, Zamacois (Barcelona), Father Donostia (Navarre and Barcelona), Almandoz (Seville). The same could be said for the concertizing artists such as Manen and Toldra, violinists in Barcelona, and of the legion of excellent pianists.

Some Leading Artists

In Madrid the musical scene is as brilliant as in Barcelona, and close to these two cities one should mention Valencia, Bilbao, Zaragoza, Granada, Seville, San Sebastian.

Excellent orchestral ensembles are at work, such as the National Orchestra in Madrid, conducted by the veteran Perez Casas, who is the most reputed orchestral leader in this country. The Symphonic Orchestra, founded by Arbos, has found an excellent and outstanding leader in the young Enrique Jorda, and the Philharmonic Orchestra is often conducted by Sorozabal and others. In Valencia the great master Lamote de Grignon conducts the Municipal Orchestra, as does Toldra in Barcelona (who has an excellent ensemble) and Arambarri in Bilbao. These orchestras are actually the best in Spain.

Chamber music is conspicuously represented by the "Agrupacion Nacional de Musica de Camara" (Iniesta and Anton, violinists; Merono, pianist; Casaux, cello, and Aroca, pianist).

Among the pianists, mention should be made of Cubiles, Lucas Moreno, Querol, Soriano, Rosa Sabater, Alicia Larocha, Rosa Kucharski and many others.

Among singers one should mention Victoria de los Angeles, Maria Cid, Lola Rodriguez d'Aragon.

Choral Singing Thrives

Choral singing continues its renowned tradition in the north of Spain. In Catalonia the "Capella Classica" has made many tours through Castille, Catalonia, Andalusia, and Portugal. It has given many first performances, including premieres of de Falla, Halffter (the excellent composer, who lives in Lisbon since the war), Hindemith, Kodaly, etc. The ancient "orpheons" Donostiarra and Pampiones give many works with orchestral accompaniment. A new choral group called "Coral Valentina" has been founded in Valencia.

Orfeo Catala Resumes

In closing, I want to report with joy that the magnificent "Orfeo Catala" in Barcelona has been allowed to reopen its musical activities after years of inactivity. After the death of its old chiefs, Millet and Pujol, it is now conducted by the son of the first, Luis Maria Millet.

In Madrid there has been talk about the restoration of the Teatro Real. In Barcelona the 'Liceo" has continued its annual brilliant opera season uninterruptedly.

A noteworthy Spanish institute of Musicology has been founded under the presidency of Dr. Angles in Barcelona. A branch of it has opened in Madrid under Subira.

RIO FETES STEINBERG AND MUSICAL COURIER PRIZE WORK

By CEICAO DE BARROS BARRETO

RIO DE JANEIRO.—William Steinberg, director of the Buffalo Symphony, made his debut with the Brazilian Symphony at the Municipal Theater with a program listing Brahms' Fourth, Francisco Braga's Paysage, Strauss' Don Juan, and Wagner's Overture to Tannhäuser.

The visitor impressed the audience as securely equipped in his craft, the orchestra playing with confidence and responding well to his direction in a very creditable performance. Don Juan had a distinguished reading, all the episodes of this tone poem being perfectly treated. But the most impressive reaches were achieved in the Tannhäuser Overture, the brass section of the orchestra sounding as it never did before, in the solemn chant of the beginning, and the climaxes powerfully built.

The capacity audience rose in a prolonged and enthusiastic ovation to the conductor, who graciously shared the applause with the orchestra. This concert was repeated at the evening Subscribers' concert.

At the Rex concert Henry Siegl, American violinist, was the soloist, playing the Bruch Concerto with the Brazilian Symphony under Steinberg. Siegl, guest concertmaster of this orchestra, displayed sure technical qualities, a warm and luscious tone, in a reading of finesse. Steinberg's conducting gave good symphonic support. Other items were Tchaikowsky's Fifth Symphony, José Siqueira's Alvorada Brasileira and the Overture to Tannhäuser.

In his next concert Steinberg included among other numbers the Shostakovich First Symphony. The orchestra gave a pleasant reading of the eclectic Symphony, to which the audience was very responsive.

The last concert conducted by Steinberg comprised Mozart's Overture to the Magic Flute, Chausson's Symphony in B flat, Braga's Paysage. Wagner's Overtures to the Flying Dutchman, Lohengrin and Rienzi.

Mozart's lovely music was played with exquisite finish. Chausson's Symphony was heard in first audition in Rio.

Wagner's Overtures, played without interruption, closed the program in a performance which left an indelible impression.

A resounding ovation was accorded by audience and orchestra, with several recalls for the conductor.

Works Selected in Musical Courier Contest Premiered

An event of interest was the broadcast of the work awarded the prize in the Musical Courier Contest for the best short piano work by a composer of the Latin-American republics. The prize work was Preludio y Doble Fuga by the Argentine composer Faustino Del Hoyo, and among the large number of scores submitted honorable mention was awarded to the Brazilian composer, Jose Assuero Garritano, for his piece Pampa.

On July 4, at the Radio Globo, the check of $100 donated by Roberto Marinho, director of the Globo, was delivered to Del Hoyo, who was represented here by the Cultural Attaché of the Argentine embassy, Prof. Eugenio Julio Iglesias, followed by the first audition of the two works selected in the contest, the interpreter being the pianist Felicia Blumenthal.

Mme. Blumenthal, Polish pianist, who has lived in Brazil for many years, is well-known in Europe. She has often performed also in Rio, Sao Paulo and Porto-Alegre with great success. Last year she toured in Argentina and Uruguay. Her performance of Del Hoyo's music was distinguished both for technical clarity and interpretative ability, her treatment of the difficult Doble Fuga faultless in digital dexterity and grasp of structure. Garritano's Pampa had a pleasing reading by Mme. Blumenthal, who evoked the peaceful atmosphere of the Brazilian steppes with artistic insight and awareness of style.

The writer, Musical Courier's representative in Brazil, addressed its congratulations to composers Del Hoyo and Garritano, thanking the Globo for its co-operation in this contest, which contributed to inter-American musical relations.

Festival in Brevard, N. C.

Selma Kaye, soprano, Carroll Glenn, violinist, and Mario Berini, tenor, are soloists at the Brevard Music Festival at the Transylvania Music School-Camp, Brevard, N. C., on Aug. 9, 10, and 11. James Christian Pfohl is musical director.

OFF TO EUROPE —ON WINGS AND A HOLIDAY

←

OFF IN A CLOUD OF STAR DUST. En route for two months' USO tour of Germany and Austria, four artists embark at Westover Field, Mass. They are, l. to r. (in uniform), Leo Taubman, pianist; Polyna Stoska, soprano; Angel Reyes, violinist; and Jess Walters, baritone. Present to wish them "bon voyage" are Louise Brune, artists' representative, and J. Randolph Jones, founder of the Jersey City Philharmonic. (Official photo USAAF)

→

THEODORE and ALICE PASHKUS, noted violin pedagogues, leaving by Constellation for their vacation in Switzerland, receive "au revoir" from Jacques Margolies and Ossy Renardy, artists who work with them.

Musical Courier Marks the 20th Anniversary Of Sound Films By Establishing a Series Of Awards For Picture Composers and Artists

HOW READERS WILL AWARD ANNUAL CITATIONS

Commemorating the 20th anniversary of the sound picture and recognizing the value of music in the film industry, MUSICAL COURIER announces a series of awards for the most artistic endeavors in this field, and with this issue inaugurates a new page devoted to an important phase of music—the music that is being written for films. This music has now assumed international significance. It is heard so frequently that it has a direct bearing on music taste throughout the world. An increasing amount of it is being used in concert, and its conception, preparation and treatment are of interest to every musician and music lover.

• • •

When music first came into films, it was handled pretty casually. At one studio a property man got the job as musical director because his sister played the piano and he was thereby better qualified than anyone else on the lot. Then ensued an era of signing all the popular tune writers in sight. One individual represented himself as Leo Friedman (who had died some years before) and was on a major studio payroll for several weeks before it was discovered that he could not even write music.

Today the aspect is entirely different. Many of the world's leading composers are under contract to various studios, and others are called in from time to time to write special scores. Music department heads are well qualified experts, who are assisted by other experts in large technical staffs. The film industry produces a large amount of the music that is being heard daily, and much of this music is of artistic value—especially the so-called "background" music which supports the action and dialogue of dramatic pictures.

• • •

MUSICAL COURIER, recognizing the importance of music in the films, will grant a series of annual awards in the various divisions of film music. By so recognizing artistic achievements in this field, MUSICAL COURIER hopes to stimulate an even higher standard of artistry.

YOU—our readers—will select those deserving the awards. Beginning with our January 1 issue, six issues of MUSICAL COURIER will carry a coupon on this page. On each coupon will be a space for you to write in your vote for each classification; the name of the picture will suffice. You may vote six times; every ballot will be counted. You may send in your ballots one at a time, or all together at the end of the contest.

Here is what you will vote for:

(1) Best original score. This means a musical score specifically composed for that particular film.

(2) Best arranged score. This means a score which has been adapted from music previously written, whether classic, romantic, or modern.

(3) Best conducted score. This means synchrony of music and action, balance, nuance, shading and other things for which the conductor is responsible.

(4) Best orchestration.

(5) Best original song.

(6) Best instrumental solo performance.

(7) Best choreography.

(8) Best musical short subject.

The awards themselves will be on the order of the Film Academy's "Oscars." They will be known as the Musical Courier Citations, or MCC.

These will be your awards, made by you and other music lovers to the film branch of the music profession. So when you go to the movies next, jot down your impressions of the musical factors, and be ready to use your votes on the music in the films of 1946.

HOLLYWOOD BOWL JUBILEE LAUNCHED WITH OPERA

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The Hollywood Bowl opened its Silver Jubilee season of Symphonies Under the Stars with an excellent production of Bizet's opera Carmen that packed the huge amphitheater both for the opening night, July 9, and a repeat performance the following night.

Well produced by Boris Morros, the opera was given in the excellent English translation of the late George Houston, reverting to the original use of dialogue. Winifred Heidt gave a stunning presentation of the title role, with warm, appealing tones and histrionic verve. Ramon Vinay made an excellent Don Jose, scoring in his Flower Song, Marina Koshetz was a pleasing Micaela, James Pease was cast as the Toreador, and Charles Ferguson a very good Zuniga. Alice Lee, Barbara Patton, Henry Reese, and Thomas McGranahan completed the cast.

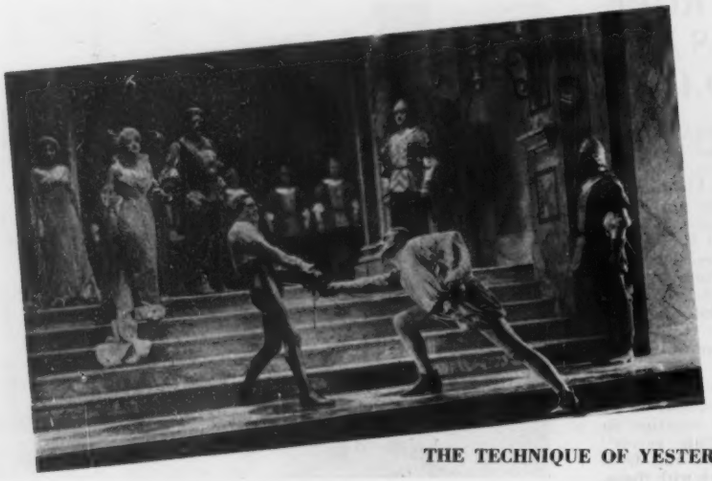
The stage direction by Theodore Bachenheimer was exceptionally fine, carrying the story forward with the authority of a play. The chorus was efficiently trained by Hugo Strelizer; Antonio Triana, Lola Montes and Luisa Triana headed the dancers. Leopold Stokowski conducted with a cautious slowness that often dragged the pace.

New Shell Features

A surprise at the first symphonic event on July 11 was alteration of the shell to shape a sort of victrola box within. If there was any improvement of sound, it was effectively disguised by the atrocious sound system which nearly blasted the auditors from their seats at this at the two following concerts. It was then improved by mitigation. But no conductor until Stokowski has found it necessary to use amplification at all, and there is no need for it where worth-while artists are concerned.

As to the event itself, Isaac Stern's technique showed to advantage in the Brahms Violin Concerto and Saint-Saëns' Rondo Capriccioso Macklin Marrow was guest conductor, showing technical competence but little inspiration in Wagner's Flying Dutchman Overture, Kodaly's Hary Janos Suite, and the

(*Continued on page 22*)



Adventures of Don Juan, with John Barrymore, first picture to use sound, made by Warner Bros. in 1926.

Al Jolson in The Jazz Singer, first all-sound film, produced in 1927, also by Warner Bros.

THE TECHNIQUE OF YESTERDAY: TWO PIONEER SOUND FILMS.

HOLLYWOOD— AS I SEE IT

By RICHARD DRAKE SAUNDERS

RICHARD D. SAUNDERS

The California Junior Symphony Orchestra, founded and conducted by Peter Meremblum, shared the stage with the Hollywood Bowl Orchestra on July 20, playing a potpourri of items by the late Jerome Kern, who was one of the sponsors of the group. The movie stars who appeared on the program are reported to have donated their fees to a fund for the orchestra's continuance.

Norman Bartold, Rita Raport, Barbara Chilcutt, Thomas Facey, and Georgia Sagen, former members of the organization, have been re-signed by the Dallas Symphony.

•

Wilfred L. Davis, manager of the Philharmonic Orchestra, married Miss Cornelia Clark of San Francisco on May 25.

•

For the second consecutive year, Alfred Wallenstein, musical director and permanent conductor of the Philharmonic Orchestra, has been notified that the Saturday morning featured "Symphonies for Youth" concerts have been given top rating in an annual radio poll. Wallenstein said approximately 27,500 small fry attended the concerts, with an estimated listening audience of more than 2,500,000. The events will be continued during the 1946-47 season.

•

Louis Kaufman has some beautifully executed violin solos in the score to Of Human Bondage, just released by Warner Bros. The score is by Erich Wolfgang Korngold, and has been done with a sensitive touch in nuance, as well as being neatly developed thematically. The orchestration is slightly too brassy in spots.

•

Meremblum's California Junior Symphony recently completed its third short film for Warner Bros., the only such group that has been engaged thrice by the studio. A group of sixty recorded the music, which included The Blue Danube Waltz, Rienzi Overture, Beautiful Dreamer, Dark Eyes, Washington Post March, and a Vivaldi Concerto played by violinists Dorothy Wade, Barbara Simons, and Virginia Ellis.

•

Nita Hunter, a 15-year-old singer, has been engaged by co-producers Buddy Rogers and Ralph Cohn to play the title role in Comet's musical, Miss Television. Nita was born Juanita Alvarez in St. Louis.

•

Dan Duryea, who never took a piano lesson in his life, has to play in Universal's The Black Angel. The studio was ready for his protests; they assigned Bee Turpin, of the muic department, to work with Dan eight hours a day for three weeks. Perhaps another pianist will be made.

•

Miklos Rozsa has tried his symphonic hand at a torch song. With Jack Brooks he has written The More I Know of Love, for Ava Gardner to sing in Mark Hellinger's production (Universal) of The Killers.

•

Universal was ready to discard a big musical fiesta scene planned for Maria Montez and Rod Cameron in The Pirates of Monterey when researchers discovered the Franciscan friars had banned waltzes in California missions in 1825. It was saved when the technicians later turned up the fact that the order was rescinded about 1840, before the period of the picture.

•

Walter Lantz appears to have started a trend with his Musical Miniatures, released through Universal. M-G-M is to make a musical short using Chopin music, though they probably will not get to it before next year.

•

Lantz and his staff are back at work after a two-week vacation studio shutdown. His Chopin short is nearing completion, William Tell is in the animation department, and Zampa has just cleared the story department. He is using a recording orchestra of 40 to 50 pieces, said to be largest employed in cartoons.

•

Searching for a feminine lead for Nelson Eddy's first picture under the Republic banner, the Rudolph Friml operetta, Russian River, the studio is making a series of tests of young opera singers who also are photogenic.

•

It has not been generally known that Ivan Kirov, who made his film debut in Republic's Specter of the Rose, injured his back shortly after the picture was finished and has been unable to continue his ballet dancing. His father, Dr. Kashkevich of New York, flew West to treat his son recently, and Kirov is expected to resume his dancing next month.

•

Kenny Baker, currently appearing in Two Hearts in Three-Quarter Time in the Greek Theater, goes into the cast of Republic's musical, Calendar Girl, playing the role of a poet.

•

Establishing a new record for the use of songs in films, 37 numbers will be heard in Columbia's Technicolor musicdrama, The Jolson Story. In addition, there are five instrumental dance numbers and two Dixieland jazz pieces. Most of the songs are used in their entirety, and represent a major portion of the musical side of Al Jolson's career.

•

Leo Arnaud has composed the score for Columbia's Thrill of Brazil, musical starring Evelyn Keyes, Keenan Wynn, Ann Miller, Allyn Joslyn, and Tito Guizar. Guizar has begun an engagement at the Waldorf-Astoria in New York.

•

Columbia cowboy star Smiley Burnette has completed collaboration with writer Ann Clark on Johnny Wonder and the Magic Box, an album of children's records under the ARA label. He is also preparing a series of twelve original Western numbers especially written for children.

•

Dimitri Tiomkin has been signed by Liberty films to do an original musical score on Frank Capra's It's a Wonderful Life, starring James Stewart and Donna Reed, released through RKO. He has written scores for other Capra productions, including Lost Horizon.

•

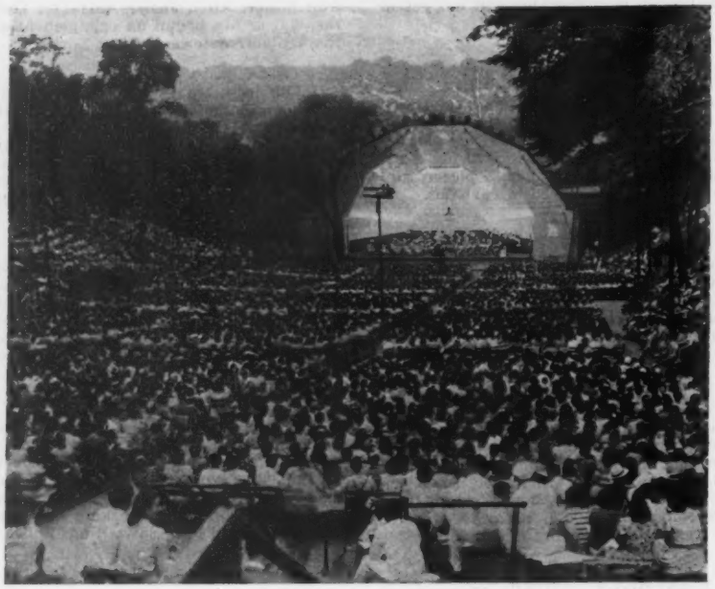
Things are relatively quiet at RKO Studios, according to musical director Constantin Bakalienikoff. Hans Eisler is scoring The Woman in the Beach, Roy Webb has composed the music for Sinbad, Leigh Harline is working on Child of Divorce, and Paul Sawtell has finished Vacation in Reno.

•

The Department of Municipal Art through the Bureau of Music of the City of Los Angeles has announced a contest for youthful composers of the city between the ages of 14 through 21. Cash prizes will be awarded to each first place winner and honorable mention certificates for second best works in each of the three classifications—orchestral ($250 and a possible premiere during the 1947 Music Week celebration), choral work for mixed chorus ($150, text must be in English), vocal solo ($100). The contest closes on Dec. 1, 1946 and winners will be notified on or before Jan., 1947. Charles Wakefield Cadman is the General Chairman and all manuscripts should be sent to the Bureau of Music, Room 190, City Hall, Los Angeles, Cal., marked "For Composers' Contest."

HOW SCORES ARE RECORDED FOR ANIMATED FILMS TODAY.

Wearing earphones that he may hear the synchronizing "click track," Darrell Calker is shown conducting part of the orchestra recording Chopin music for Walter Lantz' newest musical cartoon, for Universal release. Only a part of the orchestra, the largest ever assembled for a cartoon short subject, is visible; microphone arms extend to pick up various instrumental sections.



GERSHWIN-GOULD PROGRAM FILLS ROBIN HOOD DELL

Stadium Concerts Feature Opera and Many Novelties

The concert season at the Lewisohn Stadium has presented a notable variety of conductors, soloists and a few new scores, particularly by American composers. In addition to symphonic bills, opera made its appearance when La Boheme was staged early in the series. The new policy of giving five performances a week, usually omitting Friday and Sunday, has had a few changes because of bad weather.

Monteux Feted

The season at the Lewisohn Stadium undoubtedly reached one of its peaks when Pierre Monteux started his two weeks' engagement as conductor on July 15. Opening with Brahms' Academic Festival Overture, in which he envisaged all the contrapuntal delicacies of the score, he continued with Chausson's Symphony in B flat major. This work, though in its tonal language close to Frank and Wagner, has a thoroughly personal idiom for which Mr. Monteux finds a perfect expression. The orchestra followed the superb leader with greatest devotion. The concert closed with Tchaikovsky's Concerto for Violin played by Nathan Milstein. Though we had heard his interpretation of this work frequently, this reading was remarkable for its unique blending of orchestra and solo part which allowed the soloist the utmost liberty to express himself and still remained a magnificent entity. An ovation was bestowed upon conductor and soloist. Milstein played as an encore his own variation of Paganini's 24th Caprice.

On July 16 Monteux opened an entire orchestral bill with Beethoven's Seventh Symphony as center piece and works by Ibert, D'Indy and Ravel making the second half. The sensuousness but also the transparency of his Suite No. 2 from Daphnis et Chloe was one of the remarkable features of Monteux's imaginative interpretation.

Kapell Is Soloist

On July 17 Monteux opened with Weber's Overture to Euryanthe, followed by Brahms' Symphony No. 2, devoting the second half of this program to excerpts of Wagner's operas. Of exceptional beauty was the Prelude to Lohengrin in which the broad lyrical lines were of telling expressiveness and the Overture to The Flying Dutchman which was sizzling with dramatic emotion.

Monteux on July 18 had chosen a Russian program, the first half of which was devoted to Tchaikovsky's Symphony No. 4. His rendition of this work was a musical event. Every detail was given loving attention and the clarity of his interpretation plus his ear for the coloristic effects made this performance one of the rewarding experiences of the season. The orchestra followed magnificently and the result of Monteux's and the orchestra's collaboration was stunning. After intermission followed Stravinsky's Suite from Petrouchka, which benefited from Monteux's enlightened leadership. Soloist of the evening was William Kapell who played Rachmaninoff's Piano Concerto in C minor, No. 2. Again, we admired the complete unity which Monteux achieved between orchestra and soloist. The very moving work gained added significance by the warmth and dramatic tension which Monteux gave to his orchestral accompaniment. Kapell was technically

(*Continued on page* 18)

Metropolitan and AGMA at Variance on Contracts

The Metropolitan Opera season is "threatened," according to a statement issued by George A. Sloan, chairman, after a meeting of the opera board on July 26, because of a dispute between the Metropolitan and the American Guild of Musical Artists. The opera company wished to reduce its chorus from 94 to 78, and offered severance pay to those it would drop, but AGMA has declared that "the final determination in the discharge or failure to re-engage any choristers . . . shall be with the board of governors of AGMA." The Metropolitan board chairman also asserted that AGMA had demanded increases in pay and changes in working conditions that would increase the "Met's" budget $151,500 for the next season and branded the rises "prohibitive." Mr. Sloan said further:

"In reaching its decision supporting the management in this matter, the board was fully aware of the difficulties in making plans for the next season under existing circumstances. However, the board feels that there cannot be any division of responsibility for maintaining the artistic standards of the institution. The management cannot surrender its responsibility of determining the number and artistic qualifications of the members of the company—nor can it ignore the necessary limits of its budget. Opera cannot continue under the conditions which AGMA seeks to impose."

Negotiations were going on as this issue went to press.

MELODY OUTDOORS

PHILADELPHIA—David Hocker, general manager of Robin Hood Dell, reported a total attendance of 35,000 for the four concerts of the opening week of the 17th season of Robin Hood Dell concerts. Led by Dimitri Mitropoulos, now in his second summer as Dell artistic director and principal conductor, and presenting Carroll Glenn, violinist, and Eugene List, pianists, as soloists, the seven weeks' series of 28 concerts was inaugurated with an enthusiastically acclaimed Tchaikovsky program. The list comprised the unfamiliar Hamlet Overture; the Violin Concerto and the B flat minor Piano Concerto. Miss Glenn and Mr. List, after prolonged applause played as joint encores, numbers by Beethoven and Bach. About 12,000 turned out for the event.

Samuel Mayes, principal cellist of the Philadelphia Orchestra and head of his section in the 90-piece Robin Hood Dell Orchestra, scored a great success as soloist in Dvorak's B-minor Concerto. Mitropoulos guided a fine accompaniment for the artist and supervised admirable interpretations of Schumann's first ("Spring") Symphony and music by Gustav Holst and Weber. The Greek-American maestro's orchestral bill the next night highlighted Brahms' Symphony No. 1, the Handel-Harty Water Music Suite and Debussy's Iberia.

Oscar Levant as soloist and Morton Gould as guest-conductor were attractions at a "Pop" concert, attended by 15,000. Levant won vociferous tributes for his solo work in Gershwin's Concerto in F and Rhapsody in Blue. The remainder presented several Gould compositions and transcriptions—the Cowboy Rhapsody; the Spirituals, Go Down, Moses and Sometimes I Feel Like a Motherless Child; the Pavanne from Symphonette No. 2; New China March; Red Cavalry March; American Salute, and arrangements of songs by Carmichael and Rodgers.

The latter weeks of the season will be reviewed in the September issue.

WASHINGTON, D. C.—With congratulations from notables headed by President Truman on its 10th anniversary, with suitable weather, Dorothy Maynor as soloist, and an audience of 20,000, the National Symphony Orchestra led by guest conductor Alexander Smallens opened its summer series of Water Gate "Sunset" Symphony concerts. Two succeeding concerts presented Jacques Gordon, leader of the Gordon String Quartet, as soloist in the Tchaikowsky Concerto in an all-Russian program, which also included a distinctive performance of Kabalevsky's Overture to Colas Breugnon; and Reino Luoma, pianist, featured in the Rachmaninoff Concerto No. 2.

The second week's concerts were guest-conducted by Richard Bales and marked the local debut of Paul Makovsky, violinist, in a finished and enthusiastically received performance of the Mendelssohn Concerto. Evelyn Swarthout, pianist, appeared at the midweek concert playing Rachmaninoff's Rhapsody on a Theme of Paganini with invigorating interpretation and technic; and the week ended with an orchestral program of folklore music including Dvorak's "New World" Symphony and John Powell's Natchez-on-the-Hill.

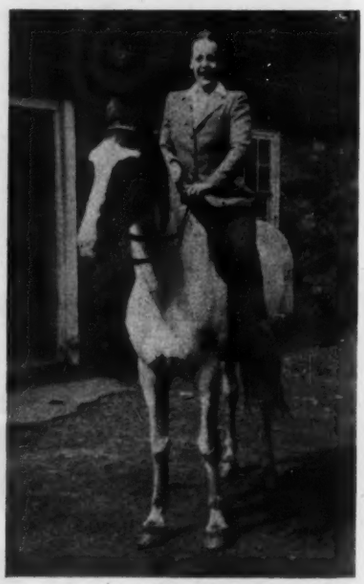
Continuing the series, Percy Grainger appeared as soloist for the 17th time with the National Symphony, playing to a capacity crowd the Grieg Concerto and a number of piano solos, among them Balakirew's Islamey.

A conductor new to Washington, Ignace Strasfogel, a former assistant conductor of the New York Philharmonic, directed the orchestra for this concert.

Isidor Strasfogel in a second concert covered all types from Mozart's "Jupiter" Symphony to Morton Gould's American Salute.

Another conductor to make his Washington debut was George King Raudenbush, conductor of the Harrisburg Sym-

(*Continued on page* 17)



ELEANOR STEBER
on vacation in Pocono Manor, Pa., before leaving for Central City, Colo., to sing a series of performances of The Abduction from the Seraglio, staged by Dr. Herbert Graf.

Central City Festival Revived

CENTRAL CITY, COLO.—The historic Opera House here, dating from 1878, in the heyday of the Gold Rush, echoed again to music as the annual festivals (instituted in 1932 but discontinued on the outbreak of the war) were resumed in July. Productions of Mozart's Seraglio and Verdi's Traviata were under the general supervision of Frank St. Leger, the baton of Emile Cooper and stage direction of Dr. Herbert Graf—all from the Metropolitan.

The casts for the Mozart opera included Eleanor Steber as Constanza, Irene Cotlow (appearing in place of Pierrette Alarie during the first week), Felix Knight, John Carter, Jerome Hines, and Paul Kwartin, of Denver. Larry Bolton, stage manager, also appeared in a non-musical role.

The Verdi score was sung by a cast composed of Fiorenza Quartararo, Inge Manski, Norma Lee Larkin, John Brooks McCormack, Francesco Valentino, Laszlo Czabay, John Baker, William Hargrave and Mr. Kwartin. A local chorus trained by Lillian Cushing, assisted effectively.

The atmospheric settings were designed by Donald Oenslager. Karl Kritz was assistant conductor. The orchestra has been drawn in large part from the Denver Symphony Orchestra. The festival, sponsored by the University of Denver, extended until July 28 and attracted to this city many visitors from all parts of the country. T. D.

NEW YORK MANAGER REDISCOVERS EUROPE

Andre Mertens on Three Months' Tour, Returns to Some Old Haunts —To Find Them Changed

As Told to Dr. Henry W. Levinger

"When my plane left for Paris on April 7 and the skyscrapers of New York disappeared in the clouds, I felt a deep emotion," André Mertens related after his return from Europe. "After eight years I was leaving a country that had become my home.

"I was taking to the European Continent a scheme of concert presentation founded on experience gained here, and hoped to transfer this plan, that had proved workable in this country, to the other side of the ocean.

"Columbia Concerts had sent me on this trip, thinking not primarily of financial revenue but rather of helping Europe in its moral reconstruction. The plan was designed to serve both American and European artists by furnishing them for appearances through a systematic distribution, a well-organized schedule of activities, based on the system applied in Community Concerts, Inc., which is handled from his New York office by my colleague, Ward French, head of Community Concert Service.

"The goal is to make it possible for American artists to go to Europe with a guaranteed minimum of about thirty engagements in various European countries. By systematic planning of schedules of appearances, it will enable them to fulfill their commitments in the least possible time and with a minimum of travel expense. The idea also stipulates that there shall be no interference from this side of the water with the independence of the local European managers, or any undue coercion as to the artists they will choose.

"On the other hand, it is our plan to open—within the given limitations—the vast resources of our country to worthy European artists. In the interchange of culture from continent to continent, the plan is designed to open new fields of activity to the world's great artists, without in any way establishing a monopoly or trust.

Paris Impressions

"After a perfect flight via Newfoundland and Ireland, I arrived in Paris on April 8 in bright sunshine. When the bus took me from the airport to my hotel and I looked out the window on the familiar streets and boulevards, the first superficial impression was that this beautiful city hadn't changed at all. The trees had just begun to show their leaves and the beautiful facade of the Capital du Monde seemed the same as ever, beguiling and bewitching.

"At the hotel my old friends, the managers Marcelle Valmalète and Charles Kiesgen, called for me and we went to a small restaurant near the Avenue de l'Opera to have a delicious meal. Still nothing seemed changed. The first shock came when we left our hospitable *brasserie* around 10 P.M. and stepped into the street. It was empty and dark—so empty that our footsteps resounded. Only then I realized what must have been the tribulations of the war and German occupation.

"This impression was reaffirmed when the next morning I tried to get a cab to the office of Valmalète in the Salle Pleyel. There were no cabs to be had. Outside, Parisiennes were dressed simply and their faces showed the lines of hardships they had endured.

"In the Salle Pleyel we didn't notice any change. The place was bustling with activity; from the music studios came the sounds of various instruments and voices, in the dance studios the pupils were at the practice bar. But no one, as before the war, came by car; most of the students arrived on bicycles, which were piled up in the lobby of the building.

"Kiesgen, Valmalète, and I at once started a discussion of my idea. I outlined my plan, stressing the point that we want to show to the old continent that a new generation of American artists has grown up and that the evolution in music has placed this country in the front line not only of technic but of cultural achievement.

Outline of Plan

"I was happy to note their willingness to co-operate in the materialization of our plan. We agreed that Belgium, Holland, Switzerland, Czechoslovakia, Italy and by collaboration through the military government, Germany and Austria, dependent upon future developments, should be invited to join our effort of reorganization of musical life. The activities of these countries will be coordinated from Paris, as regards the distributions of artists, but it will be the prerogative of the local and national managers to keep contact directly with America. The tour of an artist will be organized like a coast-to-coast tour in this country. Upon invitation of Valmalète and Kiesgen the door is open to the other managers in Paris to participate in our distribution scheme of artists. The office of Valmalète and Kiesgen will, so to speak, act as does Ward French's office in New York, with other managers being comparable to our local authorities.

"While in Paris I had the pleasure of meeting many prominent French artists; Pierre Bernac and Francis Poulenc, the cellist Fournier, the soprano Janine Michaud, the violinist Ginette Neveu, and many others. It is an interesting feature of the European musical scene that many of the artists who have come to the forefront are women, a fact to be attributed to the war, which kept the men at other activities.

"Upon the invitation of the Radiodiffusion Française I broadcast about our plan, and the response I got from my speech showed that it roused the interest of listeners.

"It was my pleasant duty, also, while in Europe to supervise the tour of Carroll Glenn and Eugene List, who had come over to play in various countries, climaxing with appearances at the Music Festival in Prague. They were received with admiration for their artistry and with heart-warming cordiality.

"I attended at the Grand Opéra in Paris, which is completely unchanged, a performance of The Magic Flute. The house was unheated and the audience at the performance in street clothes.

RECEPTION FOR ANDRÉ MERTENS IN ROME.
The group includes, besides Mr. Mertens, Brunelli Franco, singer; Gatti Aldrovandi-Clelio, harpist; Leteo Cifonelli, pianist; Neno Brunelli, cellist; Alba Angellotti, vocalist; Duke Filippo Caffarelli; Mario Benedetti, Alda Noni, singers; Clara Camus, manager; Roman Vlad, pianist; Carroll Glenn, violinist; Eugene List, pianist; Emilia Carlino, singer; Massimo Anfiteatroff, cellist; Ornella Santoliquido, pianist; Mario Labroca, composer, manager, and Musical Courier's correspondent in Rome; Lola Gavino, singer; Irene Casillo, manager; Ada Rusto Sassoli, harpist; Dr. Elio Lombardi; and Renzo Sabatini, violist. (Photo by Pierotti.)

But the evening was a festive occasion, the outstanding effort being Janine Michaud's Pamina.

London Vistas

"From Paris my plane took me to London, in May certainly one of the most beautiful cities of Europe. Even the wounds of war which the Blitz inflicted were embellished by the spring flowers which blossomed in the wide parks and the green ivy which covered the ruins of buildings. The food was not too ample, but nobody seemed to mind terribly.

"The Spring Season had not started in London, but all the managers were full of plans. I had the pleasure of meeting again my good friend Harold Holt, still the great impresario and irresistible gentleman he has been ever since I have known him; also Mr. and Mrs. Tillett, Harold Fielding, and an old friend of mine, Rudolf Bing, who is manager of the Glyndebourne Opera and now also of the Edinburgh Festival to be held in the autumn. They all were deeply interested to have American artists on their roster. Negotiations of contracts for artists to go over for the festival in Edinburgh are being closed at the moment. I was cordially received by Mr. Hawkes and Mr. Boosey of Boosey and Hawkes, whose vision and enterprising courage have made their firm one of the most influential exponents in the musical life of England. In addition to their publishing house they now have taken over the control of Covent Garden Opera. These managers, too, showed the greatest interest in our scheme of distribution and asserted their active participation.

"As the first practical result of our conversation, Erich Leinsdorf was called to England to conduct the London Philharmonic Orchestra, and reports of his success have just been received in New York.

In Holland and Belgium

"Before returning to Paris I crossed the Channel to visit the Netherlands. There the management of John Beek in The Hague and Amsterdam is in almost complete control of the musical life. Otto Klemperer, who had just conducted the Concertgebouw Orchestra, had been awarded a royal reception (and a sensational triumph). Altogether his conducting in Europe, where he led concerts in Paris, Italy and Holland, was an outstanding success—so much so that he is already booked out completely for a European tour in 1946-47. Leinsdorf has been invited to conduct the Concertgebouw Orchestra upon completion of his English commitments. This summer also the concerts in the sea resort of Scheveningen, with Ignaz Neumark again as permanent director, have taken their old place in European musical summer activities.

"From Holland we went to Belgium. Here in Brussels, the *'petit Paris,'* as it is called, I was struck by the apparent recuperative power of this country, a quality which also distinguishes the Netherlands. At the Palais des Beaux Arts we noticed the old, bustling activity. In Cuvelier, who is the outstanding concert management of this country, I made a new friend for our scheme. There I also met Ernst Hohenberg, well known as the former partner of the Viennese Concert Management Hugo Knepler.

"Upon my return to Paris I attended an orchestral concert led by the conductor Paul Kletzki, who has recently made a great name for himself all over Europe, especially when he conducted the Scala Orchestra in Milan at the personal invitation of Toscanini. I also had occasion to listen to a piano recital of the exciting newcomer, the Rumanian pianist Dinu Lipatti.

Ruined Berlin

"On the invitation of the Allied Military Government, Carroll Glenn, Eugene List and I then flew from Paris to Berlin. We arrived at Templehof airport, now in the Russian zone of occupation. We were at once whisked off to the American Officers' Club in Wannsee (for those who know Berlin next to the Haus am See) where we were guests for the three days of our stay in the former German capital. For me, who had lived a long time in this battered city, it was a strange return. I scarcely recognized the familiar streets. The center of the city lies in ruins. The State Opera and Unter den Linden are destroyed. The Friedrichstrasse is a heap of rubble, the Tiergarten, Berlin's Central Park, a petrified forest where no trees or any vegetation are left.

"The opera plays at the Admiralspalast, formerly a vaudeville house. There I saw a performance of The Abduction from the Seraglio with Erna Berger as Constanze, Peter Anders as Belmonte and Ludwig Hoffmann as Osmin. Carl Schmidt conducted. The performance was of highest standard, the individual artists excellent, and a first-rate ensemble in which every single effort was well co-ordinated; the staging and the settings showed immaculate taste. That this could be achieved against

(*Continued on page* 11)

ANDRÉ MERTENS, Vice-President of Columbia Concerts, Inc. and Director of its Foreign Division, recently returned from a three months' trip which covered nearly all the music centers of Europe. As one who knew the Old World thoroughly in his capacity of manager there before the war, his report on the present situation and circumstances in Europe gains added significance.—*Editorial Note.*

LONDON IS HOST TO I.S.C.M. FESTIVAL

By HUGH LIVERSIDGE

London

The International Contemporary Music Festival, sponsored by the News Chronicle, has exercised your aging British representative day and night. The balloon went up with a concert at Covent Garden on an otherwise uneventful Sunday afternoon. Alas! would that I could record that a musical feast was offered our jaded appetites.

Townpiper by American composer Richard Mohaupt was simple and easy to understand. I learn that this music was inspired by Dürer's picture of a sixteenth century town band. Elsa Barraine's second symphony was to the point and alive. Three symphonic Preludes by Elisabeth Lutyens—one of the only two British composers included in the whole festival!—was original and compelling.

A piano concerto by a young Dutchman, Albert de Roos, merely confirmed me in my impression that the Dutch would do well to stick to their bulbs and their painting. Its chief merit was as a cure for insomnia.

Prokofieff's Ode to the End of the War made a tremendous noise. The B.B.C. Orchestra rendered the works with an ability grounded in careful study.

Five String Works

However, at the Goldsmiths Hall we did strike some veins of real gold at last. Hindemith's String quartet in E flat was real music simply and compellingly stated, without false tricks or wasteful rhetoric. The best thing to say about Jerzy Fitelberg's Fifth String Quintet is that "Anyone's guess is as good as mine."

A Sonatina for Clarinet and Piano of Swiss composer Moeschinger was ill-balanced—as far as the clarinet and piano were concerned it was a case of "How happy could I be with either were t'other dear charmer away." Songs from Captivity, of Luigi Dallapiccola, suffered from the same unhappy marriage—in this case of vocal part against a racket of pianos, harps and drums.

Mystic Composer

On Wednesday, beaten to the ropes but still game, I attended yet another seance. Schönberg's Ode to Napoleon has been already reviewed by me in these columns and my impression remains the same.

Krenek's Seventh String Quartet was a work of deep interest and one which, I imagine, will grow in favor on better acquaintance.

But, to me, the most interesting work was Olivier Messiaen's Quatuor pour la Fin du Temps, for violin, cello, piano and clarinet. This is the work of a sincere mystic. And the music, at times, enables the senses to perform a kind of yoga in which they transcend normal consciousness. It was particularly interesting to someone like myself, who has practised Buddhist yoga for a number of years.

Britten's Rape of Lucretia

And now, *mes enfants*, your old pedagogue has kept the candy till the end of the meal. And quite frankly, if you had been in my shoes after swallowing so much vinegar you would welcome some candy.

I allude to Benjamin Britten's new opera The Rape of Lucretia, which was presented at Glyndebourne, scene of pre-war socialite operatic music making. Yes, Glyndebourne seems to have recovered some of its pre-war snobocracy and it remains to be seen whether it can continue such an archaic policy in these proletarian days.

Britten's opera, as one could expect, is a remarkable work. And while a few hail it as greater than his Peter Grimes, the majority, including myself, regard it as not so effective since it tries to serve too many masters.

The libretto is by Ronald Duncan and is described as being after the play Le viol de Lucrece by Andrew Obey and based on the works of Livy, Nathanial Lee, Thomas Heywood and F. Ponsard. Consequently this mixed parentage has affected its prodigy accordingly in a certain inconsistency of treatment. But, in the main, the work has the same compelling power as Peter Grimes.

The music, however, reflects this variety of styles. At one moment we hear something which recalls Bach, at another, Mozart or Puccini or Stravinsky. The familiar brutal story also has an accompaniment of moralizing by chorus. I feel that it would have been better to have omitted this kind of obbligato and to have concentrated on unfolding the narrative in its stark qualities and without these interpolations.

There is no doubt that the opera is a genuine artistic achievement but it is difficult to assess its value on one performance (I have not succeeded in getting hold of a score yet) and I shall hope to return to this subject in later articles.

Peters Pears and Joan Cross did well as Chorus, likewise Otakar Kraus as Tarquinius and Owen Brannigan as Collatinus. But the best was Kathleen Ferrier as Tarquinia. She not only sang well but was so fair in looks as to make her reluctant rôle entirely credible. Ernest Ansermet conducted with conspicuous ability.

Ballet Theatre in Visit

Fortunately I was able to give my battle-scarred old eardrums a brief rest and exercise the old eye-balls instead. I allude to the visit of the New York Ballet Theatre. I need not dilate upon the works performed since, to readers of the Musical Courier pages, they will be *vieux jeu*. But this I will say. The New York people have distinguished themselves and shown themselves superior to our Sadlers Wells Covent Garden Ballet, both as regards finish in their dancing and in liveliness of execution. Nora Kaye and Alicia Alonso have evoked the very warmest applause.

Even this bearded old savant felt constrained to smite his rheumy old hands together in grateful gratitude for Miss Kaye's performance in Pillar of Fire. The only reason that I do not carol more extensive lays on behalf of the fair Nora and her handmaidens is entirely due to the fact that Covent Garden management only invited me to *one* performance! Verily, post-war Covent Garden "moves in a mysterious way its wonders to perform." However, if on a future visit, Miss Kaye will contact me I shall endeavor to pen worthier and more extensive tributes to her prowess.

Pons Aids Commandos

Well, I am just about on my last legs after all these exertions. But always a slave to duty, I must push my unwilling pen yet further. It is a case of "This rock shall fly from its firm base as soon as I." We have had a number of distinguished visitors. Lily Pons was heard at the Albert Hall with Andre Kostelanetz and the Liverpool Philharmonic Orchestra. As at Covent Garden in pre-war days, she sang Bishop's Lo! here the Gentle lark as a compliment to her British hosts. Also Mozart-La Forge variations, Rachmaninoff's Vocalise and the Mad Scene from Lucia. Miss Pons sang as well as ever, although some of my press colleagues didn't seem to think so (what some of their qualifications are for judging a coloratura soprano, beyond their own self-assurance, I have yet to discover). The concert was in aid of the Commandos and was attended by the Queen.

Lawrence-Leinsdorf

We continue to receive visits from celebrities Marjorie Lawrence was back with us again and toured Britain under the auspices of the London Philharmonic Orchestra. She has had the unique distinction of being heard in the Albert Hall as soloist with three different orchestras in one week. She sang for Grace Moore who, at the last moment, was unable to appear because of laryngitis, and with the London Philharmonic Orchestra in a great Victory Concert organized by the Daily Express.

In between she was soloist with the BBC Symphony under Sir Thomas Beecham, and it is this concert of the three which calls for some critical remarks. Sir Thomas opened with a sprightly rendition of Rossini's La Gazza Ladra overture, but the BBC strings, as is so often the case with our orchestras, lacked resonance and bite. Berlioz's Chasse Royale et Orage was agreeable and the choir sang like the perfect ladies and gentlemen that they undoubtedly are. A fine performance was given of the Symphony No. 7 by Sibelius, after which we got down to the real business of the meeting—to wit, Marjorie Lawrence's superb singing of Isolde's Narrative and Liebestod.

(*Continued on page* 20)

LILY PONS and ANDRE KOSTELANETZ

enjoy thunderous applause by an appreciative English audience as they appear at the Commando Benefit at Albert Hall in London in the presence of Queen Elizabeth. The artists recently returned to the United States for appearances prior to Miss Pons' visit to Mexico for opera appearances. She will make a film next year.

MARJORIE LAWRENCE,

(right) returning from six weeks' tour of British Isles with London Philharmonic and BBC Orchestras. An unscheduled appearance occurred in Albert Hall, London, when Miss Lawrence substituted for Grace Moore. This was the third concert for Miss Lawrence in Albert Hall within the same week, the first singer to accomplish this feat in the 75 year history of the Hall, it is said. (Photo by Ben Greenhaus.)

DANIEL DUNO

is singing leading roles in Rio de Janeiro and Buenos Aires during the opera season. Afterward he will make a concert tour of South and Central America before returning to this country to tour as Count di Luna in Trovatore with the Charles L. Wagner Opera. (Photo by J. Abresch.)

Vancouver Symphony to Give Twelve Concerts

VANCOUVER, B. C.—Adolph Koldofsky, concertmaster of the Vancouver Symphony, has resigned to take up duties elsewhere and the position is understood to be still vacant. The season just concluded was the most successful in the orchestra's history. Next season 12 concerts will be given, eight conducted by Otto Klemperer. Conductors for last season included Steinberg, Klemperer, Dorati, Solomon, Bernstein and Garbovitzky.

Rediscovering Europe

(*Continued from page 9*)

tremendous odds is perhaps due to the efforts of Nicolas Nabokoff, the well-known composer from America, who, as cultural adviser to General McCluer, is the good angel of every cultural effort and all the artists who have proved acceptable as to their political past. He also is in charge of the entertainment given for the troops and in this capacity was responsible for the appearance of Glenn and List at the Titania Palast. This is the present home of the Berlin Philharmonic Orchestra, which under the baton of a young Rumanian conductor gives its regular concerts in the former movie-house. The joint recital of Glenn and List marked the first occasion when soldiers of all four occupation forces, Russian, French, English and American, formed the audience. Their apparent interest in serious music showed itself in the enthusiastic reception given to the two young Americans.

Revisiting Prague

"Our next goal was Prague, where Glenn and List were to participate in the International Music Festival, representing—together with Leonard Bernstein, who conducted concerts of the Philharmonic Orchestra — America in this array of international musicians. It didn't spoil our good humor that on our first attempt to get there our car broke down and had to be brought back to Berlin after an hour's trip tied to a jeep. Bright and early the next morning we started again and got as far as Zinnwald, the frontier station. Here we spent the night under the care of the Czechoslovakian authorities in a little Inn, and arrived the next day safely in the Czech capital. There we were on the eve of the first election, with the festival already in progress. Leonard Bernstein had already had a sensational success with his concert, a result repeated by Glenn and List.

"One afternoon we all met at the hospitable house of Rafael Kubelik, the permanent conductor of the Czech Philharmonic and son of the late famous violinist. Also present were David Oistrach, the distinguished Russian violinist, and the Russian pianist Oborin. We talked and made music in the heart-warming atmosphere of this cozy home; we became friends and agreed that frontiers and political issues mean little when people meet who have the same goal and the same human interests.

"At a reception given by our American Ambassador an international crowd milled through the magnificent rooms of the Embassy. The private plane of Mr. Steinhardt brought us to Vienna.

Vienna Still Musical

"The old *Kaiserstadt,* though less destroyed than Berlin, nevertheless makes an even more impoverished impression. It was quite a shock to me when I opened my hotel room window and found myself looking out on what once had been the office of the director of the State Opera, which now lies in ruins. Another strange sight was the black market going on in full swing in front of the Kariskirche, where everything could be had at outrageous prices. The State Opera ensemble now plays in the Theater an der Wien and the Volksoper. I saw performances of Rigoletto, Tristan and Fidelio at the Theater an der Wien with Max Lorenz as Tristan and Florestan, Anny Konetzni as Isolde, Hilde Konetzni as Fidelio, Herbert Ahlsen as Marke and Rocco, and Paul Schoeffler as Kurwenal, with Joseph Krips as the inspiring conductor. Later I attended a performance of Nozze di Figaro at the Volksoper, with Maria Reining as the Countess.

"Amazing was the number of gifted young artists who all were molded into a first rate ensemble. Under the imaginative leadership of the new director of the Staatsoper, Dr. George Hilbert, who had survived six years in a concentration camp under Hitler, the reconstruction of the ensemble is in full swing.

"After a talk which I was invited to give, in the Musikvereinssaal on the premises of Universal Edition, Dr. Hilbert asked me to convey to this country his government's invitation to two young American artists, a girl and a man, for whom they would sponsor a complete scholarship for two years and a contract for the Staatsoper, and 'take the best possible care of them, so that their talents will raech the best fulfillment.'

"Concerts in Vienna are mainly arranged now by the Concert Direction Alfred Dietz. He has just sponsored the first post-war appearance of Yehudi Menuhin in Vienna, a triumphant return. Great interest in American artists was manifest also, especially their participation in the Salzburg Festival, for which preparations were in progress. Carroll Glenn and Eugene List's recital for the military government repeated their outstanding success.

Arrival in Rome

"Our arrival in the Eternal City, after a perfect flight across the Alps, was marked by a reception given by the Duce di Cafarelli in a beautiful and palatial mansion. Among the representative audience which I was to address on the cultural development and activities in America were leaders of arts and science, members of the diplomatic corps headed by the cultural attache of our embassy, Dr. Morey. Again our scheme of artistic exchange was warmly received. The students of Rome University had arranged a concert for Glenn and List as a token of their appreciation of American artists. Since the current season had already come to an end they had undertaken to play hosts to the American guests. My negotiations with the Propaganda Musicale, a firm headed by the managers Dr. Clara Camus, Casilo and Labroca, which stands under the patronage of Mme. Respighi and the Duce di Cafarelli, showed again the lively interest which exists also in the classical land of music for American artists, young and arrived.

"A trip to Milan reaffirmed these pleasant findings. There the dean of the Italian managers and perhaps the greatest manager of opera in Italy, Ferone, has formed a co-operative with his Milan colleague Finzi, whose office is financially supported by Mr. Scalvini, himself married to an American. This combine, together with the Roman Propaganda Musicale, will be the representatives of our scheme, for which they forecast the greatest possibilities for the mutual benefit of American and Italian artists.

"With the railway system still disorganized and no plane available, I had to return to Rome by motor car, a trip which owing to road conditions took me 40 hours. But a redeeming feature was my passing through Florence, the home of the Maggio Musicale, which soon will be organized again to represent, together with Salzburg, the old tradition of European music festivals. During my stay in Italy I met many of their excellent artists, among whom a number soon will be welcomed to these shores.

Switzerland

"Bad weather grounded me in Rome, where I had to catch a plane to Berlin, from where I wanted to fly to Copenhagen. After a flying detour over Elba, Marseilles and Frankfurt. I eventually arrived in Berlin, but the flying conditions were so bad that all air traffic to Scandinavia had been halted. During this enforced second visit to Berlin, while waiting for another plane which was to take me to Zurich, I had an opportunity to hear Erna Berger again (she now is negotiating to go to South America) and also to visit my mother, whom I had not seen for eight years. Changing my original plans, I flew to Zurich.

"Switzerland is like an island of peace in war-torn Europe, and Zurich one of its most international cities. It is so crowded that room reservations are almost as difficult to get as apartments in New York. Only the intervention of one of the members of the Swiss-American Society, for whom I also developed our plans in a talk, got me into a hotel. The local managers in Zurich, Messrs. Kantorowitz and Schulthess, though usually competitors, joined forces as participants in our scheme for the introduction and exchange of American artists.

"Schmid-Bloss, the director of the Municipal Theatre in Zurich, went even further. In a letter to me he offered a scholarship for an American artist with his theater, one of the very few houses enabled, through being spared in the war, to carry on the best European operatic traditions. He stated that, as he could not come to America to select among the young artists here, 'we should be grateful if some financial institution would be interested in giving financial facilities to the young artists for their travel to Europe.' The young artist chosen should be able to sing without difficulties in German. The plan envisages an exchange of opera artists between Switzerland and the U.S.

"In Zurich I was able to hear an excellent performance of Abduction from the Seraglio with the excellent Julia Moore as Constanze and the tenor Lichtegg as Belmonte, conducted by Robert Denzler. Not only in Zurich, but also in Basel and Berne, where I paid short visits, music is booming and the activities numerous and successful. A telephone call from Lucerne assured me that the Lucerne Festival is pursuing its old traditions. By the time this goes to press, Arturo Toscanini will already have brought his Scala Orchestra to the charming city, where Dr. Paul Eger, the well-known former manager of the German Theatre in Prague, is lending his advice to this successful venture.

"Back to Paris and a few last-minute conferences and telephone calls, one of them with the distinguished representative of the Musical Courier, Mme. Suzanne Demarquez, and then I boarded the Pan American plane for my trip back to America. . . .

"At last through the clouds appeared dimly the skyscrapers of New York. The plane alighted on La Guardia Field, and as I stepped on the gangplank, I felt: 'This is home.'"

CLEVELAND INSTITUTE OF MUSIC BACHELOR OF MUSIC GRADUATES, 1946.

L. to r., standing: Phoebe Campbell, voice; Flora True Bowen, composition; Gloria Busse, voice; Reta Biehle, piano; seated: Margaret Loomis, flute; Elizabeth Varley, voice; and Mildred Mueller, voice. An Artist Diploma was awarded Shirley Webster Russell, soprano, who received her B.M. degree last year. The annual Alumnae Award for the highest scholastic standing in the school was won by Kermit Moore, cellist. Nineteen scholarships have been awarded for next fall for conservatory courses in piano, violin, voice, cello, flute, clarinet, oboe and timpani.

Cleveland "Pops" Applauded

CLEVELAND, O.—The eighth annual season of "Pop" concerts by the Cleveland Orchestra under the baton of Rudolph Ringwall drew crowds. Opening the series, Boris Goldovsky was feted for his stirring performance of "the" Concerto of Tchaikovsky.

A goodly array of local talent graced the Public Hall stage on several occasions: Eunice Podis, winner of last year's Federation of Music Clubs award, appeared for the fifth consecutive season as soloist, this time in the Schumann Concerto—with a number of encores for good measure. Beryl Rubinstein, director of the Cleveland Institute of Music was heard in the Rachmaninoff C minor Concerto—and with overwhelming success.

It was a fitting gesture of appreciation that prompted Mr. Ringwall to arrange a program to honor the late James H. Rogers, well known and well loved American composer, organist, teacher and music critic who spent his entire active music life in Cleveland for more than 50 years. Opening the concert was Mr. Rogers' stirring Concert Overture orchestrated by Harrison Kerr, a former pupil of the composer, now secretary to the American Music Center and American Composers Alliance in N. Y. The Singers Club apqpeared in Rogers' Song of France, written as a tribute to that country after the first world war. Janet Schumacher was heard in a group of Rogers' songs.

Other soloists so far have been Larry Adler, Regina Resnik and Thomas Hayward in an opera concert, Josephine Antoine, Dennis Day, the popular radio star who drew a capacity house, Henry Pildner, of Station WSAR, in the much publicized Warsaw Concerto which he plays on his radio station frequently, Jesus Maria Sanroma, who performed brilliantly on the hottest night of the year; it was inevitable—musicians, soloist and audience simply had to remove their coats upon invitation to do so by conductor Ringwall. Sanroma played the Weber Concertstueck and an individually edited thrilling Rhapsody in Blue with numerous encores! Whittemore and Lowe were also guests. Patricia Travers gave a lucid and enchanting performance of the Mendelssohn Violin Concerto.

ROSE WIDDER.

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

Wings Over Jordan Choir Brings Message to 15,000,000

The wide appeal of Wings Over Jordan, a Negro religious choir of 20 voices (CBS, Suns., 11:05 to 11:30 A.M., EDT) has not been promoted by the bally-hoo frequently associated with radio programs on a national hook-up. On the contrary, the series has built up a steady following of regular listeners who like to tune-in on Sunday mornings to hear a deeply moving and sincere expression of faith and devotion translated through the beautiful singing of spirituals.

The choir has won the distinction of being the first Negro group to have been on a national network for seven years. They have reached the impressive total of almost 500 weekly broadcasts, beamed to 13,000,000 listeners. Besides the dial-turners in America, many in England and Europe heard the program before the war through the re-broadcasts of the British Broadcasting Corporation. Their broadcasts were largely responsible for the winning by Station WGAR and CBS in Cleveland (where the series originated) of the 1940 National Association of Broadcasters' annual award, the George Peabody trophy for "meritorious public service" in radio. Besides their record on the air, interrupted only by a ten-months over-seas tour for the USO Camp Shows, they have been presented in concert in 45 states.

Wings Over Jordan is a public service program in the fullest sense of the term. In personal appearances they have joined forces many times with both Negroes and whites to raise money for schools, churches, and other institutions. In this way, the choir has been able to raise a quarter of a million dollars for charitable causes.

WINGS OVER JORDAN
WORLD'S GREATEST NEGRO CHOIR
Every Sunday Morning, CBS Coast to Coast
Stanford Zucker Agency, 420 Madison Ave., N. Y. 17

BEATRICE MERY Soprano
Starred on BEAUTY IN MUSIC series
Fridays, 10:15 P.M., EST over WQXR
340 West 57th St., N.Y.C. 19 CO. 5-7292

MARCEL FRANK
COMPOSER — ARRANGER
PIANIST — CONDUCTOR
339 West 84th St., New York 24 TR. 4-7725

JEAN TENNYSON
SOPRANO
heard in GREAT MOMENTS IN MUSIC
Wednesday Evenings, CBS, 10 P.M., EST

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

WINGS OVER JORDAN CHOIR
(CBS, Suns., 11:05 to 11:30 A.M., EST), which has been on the air for seven consecutive years.

Wings Over Jordan had the honor of being the only religious group requested for over-seas duty with the USO; entertaining soldier and civilian audiences in France, Germany, Italy, and Belgium. They received two special citations from commanding generals in the European Theatre, and appeared by request at numerous ceremonies and religious services. Although the choir was scheduled for the usual six months engagement with the USO, they were asked to remain four months longer by the Commanding General of the 92nd Division.

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Wings Over Jordan owes its existence to the efforts of two men, Glynn T. Settle, pastor of Cleveland's Gethsemane Church, and Worth Kramer, who was program director of CBS's station WGAR in Cleveland before he gave up his job to devote all his time to the group. It all came about one day back in 1937, when the Rev. Settle was listening to his choir. "Why," he wondered, "can't this message of faith and devotion be sent to all the world, and show the people of different races and creeds that the American Negro is a worthy, hardworking citizen of this free land?"

The wish was mother to the thought. He took his choir that year for an audition with Kramer, who was so impressed that they were immediately scheduled on a Sunday morning spot on WGAR. Going on the air for the first time in July, 1937, the choir was named Wings Over Jordan (after the words in a song sung by the Rev. Settle's mother) and were a regular Sunday feature for six months. By January, 1938, Kramer auditioned the group for the head of CBS in New York, which resulted in their being placed on a coast-to-coast hook-up.

The original choir, when they began broadcasting, was composed of house-workers, stenographers, porters, housewives and laborers, who had gathered in their church to advance the growth of the Negro spiritual. Since then, many of the first group have left, but young singers from all over the country have taken their places, making it truly representative and national.

From its beginning the choir started visiting near-by communities for church affairs and civic functions. Then requests for personal appearances began pouring in at such a rate that the members quit their regular jobs and began touring. In a rickety old bus they trekked over the country; the members took care of their own choir robes and clothes, besides doing their valeting service and office work. The budget on which they operated was slender indeed. Salaries were small, because the largest portion of the concert proceeds were donated to charitable and religious institutions in need of financial aid.

The music sung by Wings Over Jordan actually tells the story of the American Negro through music. Unquestionably this program, through the depth and beauty of song, has brought closer understanding of the race to millions in America and Europe.

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Station Managers Should Encourage Promotion of Music

Radio station managers who "brush off" civic-minded persons trying to promote good music in small communities were rapped by R. E. Dunville, vice president of the Crosley Corporation and general manager of Station WLW in Cincinnati, Ohio, in an address before the third national meeting of the American Symphony Orchestra League when it met in that city recently. Observing that the relationship between many stations and the seekers of free time is not satisfactory, Dunville said that "the station manager is torn between two desires; first of all, he wants to cooperate with the symphony promoters, but at the same time he wants to keep a high listener rating on his station.

"Let's be frank," the WLW executive said, "and admit that in some cases these two objectives don't go together. It may be that the people in charge of getting radio publicity for the orchestra have more ambition than ideas. All the same, the station manager is a busy man; he tells the symphony group to go ahead and work up a program and he'll give them some time.

"The program turns out to be as dry as dust. The station begins to lose listeners. The station manager, taking the easy way out, places the program at a new time when he has fewer listeners. The whole point of the program, to reach as many people in the community as possible, is lost."

The blame in such cases, Dunville declared, rests not with the symphony promoters but with the station manager. It is up to the station, he emphasized, to develop a good program instead of merely turning over a block of time to the volunteers.

Dunville did not, however, excuse the promoters from part of the blame. He called for the assignment by the local symphony of a volunteer worker with a sense of showmanship and radio technique, who is willing to try modern promotion ideas, contests, human-interest tie-ins with established commercial shows on the station, and other devices. He charged that arid discussions of composers and music by music authorities for 15 minute periods are "lost motion."

The radio chairman of a symphony group, he suggestd, "should not just be the person who happens to be the best friend of the manager."

He described to the delegates the WLW Wintertime Concert series, which last season invited heads of orchestras throughout the WLW area to come to Cincinnati as guest conductors of a 35-piece orchestra organized by the Crosley Station.

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St. Louis Municipal Opera in Fourth Summer Season

For the fourth Summer, the St. Louis Municipal Opera is featured on weekly broadcasts over the Columbia network (Sats., 7:00 to 7:30 P.M., EDT). Participating are stars of the outdoor productions, outstanding voices from both radio and concert hall. Musical fare consists of songs from light operas and musical comedies that have become a well-loved portion of America's listening lore through the years. Among the composer's works heard are Jerome Kern, Rudolf Friml, Emerich Kalman, Victor Herbert, Sigmund Romberg, Noel Coward and George Gershwin. Seth Greiner is musical director, while the chorus is supervised by Dudley Harder.

THE ANNUAL AWARD OF PHI BETA, national professional fraternity of music and speech, for the "radio program offering the best in music," is presented by Miss Marion Bauer, national music advisor, to Keith S. McHugh, Vice-President of the American Telephone and Telegraph Company, accepting it on behalf of the Bell "Telephone Hour" (NBC, Mons., 9:00 P.M., EDST.) Donald Voorhees is the Musical Director of the award-winning program.

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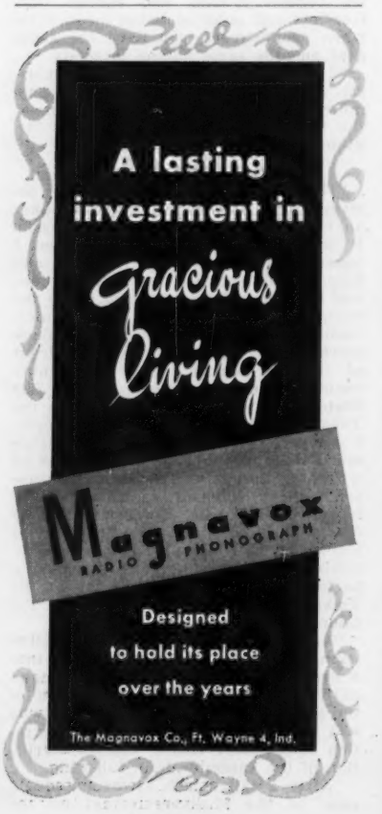
With the purpose of recruiting one million young men for the Army, SOUND OFF WITH WARNOW, a musical and dramatic series (CBS, Thurs., 8:30 P.M., EDT) debuted July 4 with MARK WARNOW directing 36-piece orchestra; EVELYN KNIGHT featured vocalist with LYN MURRAY CHORUS. CBS is donating the time, the War Department paying for the talent. . . .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NEWS AND REVIEWS

Robert Merrill Wanted To Be a Crooner

Once upon a time Robert Merrill wanted to be a crooner and Bing Crosby was the cause of it all! Whenever "Der Bingle" soared onto a cadenza of sorts, young Bob's idea of vocalistics with a punch was verified. That, of course, was once upon a time. Today, things are vastly different. Robert Merrill is a current "find" of the Metropolitan Opera.

Nor have the dial-twisters of the nation missed out. Weekly, a flip of the wrist tunes in Merrill's rich, baritone notes as he pours them into the mike for the RCA Victor Show (NBC, Suns., 4:30 to 5 P.M., EST). Early last spring, Bob was invited to appear as a guest on the show, which then starred Deems Taylor and Kenny Delmar. So well was he received on his guest appearance that he was signed up for the balance of the term as permanent soloist with Taylor and Delmar. By June 2, Merrill was so firmly entrenched with the listening public that he took over the entire show for himself with Dr. Frank Black's Orchestra. Robert Merrill is a Brooklyn boy, the eldest son of Mr. and Mrs. Abraham Merrill. His mother is an extremely wise woman. When Bob first disclosed his love for crooning and Crosby, Mrs. Merrill, who was a concert singer in Europe, just kept quiet and prayed. She knew that eventually he would change his mind because he had been gifted with a voice that would one day carry him far beyond the confines of the "June—Moon" vein.

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As a lad of fourteen, Bob developed into a remarkable boy soprano. There was only one thing wrong with him. He was too bashful to sing. This time Mrs. Merrill didn't keep quiet. Instead she began coaching her son. Gradually Bob lost his shyness. Soon he was singing in the New Utrecht High School choir, and Crosby was still his idol.

One night Mrs. Merrill put an end once and for all to her son's craze for popular music. She did it the easy way, simply by purchasing two tickets to the Metropolitan Opera's production of Il Trovatore. Scrubbed and shined, Bob sat tensely in the great auditorium as the house lights were lowered and a wave of applause signalled the entrance of the maestro into the pit. Then, up went the baton, on came the overture, and out from young Merrill's mind went all thoughts of Blues in the Night. By the time Count di Luna had killed Manrico and Azucena had had her revenge, a future opera star had been born.

That night, Bob went home and asked his mother if she would mind arranging singing lessons for him with Samuel Morgolis, teacher of vocal classics. Mrs. Merrill didn't mind a bit. Bob has been with Margolis ever since.

To help finance his singing lessons, Bob worked for his father; pitched for a semi-pro baseball club; landed a series of singing jobs at summer hotels in the Catskills and Adirondacks, his first venture in the professional entertainment field. It was at one of the Catskill hotels that Moe Gale, a talent agent, spotted Merrill, took him under his management, and in short order Bob appeared on a Sunday coast-to-coast hookup soloing with a concert orchestra batoned by H. Leopold Spitalny.

In April, 1945, he appeared on the Metropolitan Auditions of the Air and sang his way to a first prize and a contract with the Metropolitan Opera Association. That was his second appearance on that program, since six years before he had also entered the auditions, and while he didn't win then, he left behind a very definite impression in the mind of Wilfred Pelletier, who gave him another try. By this time too he also had the benefit of six years experience on radio and in opera.

Gradually engagements had begun to come his way. He made his debut in Aida in Trenton, N. J., where he returned last spring to sing Valentine opposite the Faust of Mario Berini. In Worcester, Mass., he sang Aida and Pagliacci with the Connecticut Opera, and was more than inspired by the presence of Giovanni Martinelli.

On Saturday night, December 15, 1945, Merrill made his debut on the stage of the Metropolitan Opera as Germont in Traviata. He didn't have to wait for the next morning's papers to find out he had arrived. The ovation he received convinced him of that. Now between radio and opera, he has his hands full.

Department of Vital Statistics: the young baritone is unmarried, has brown curly hair, brown eyes, and a 1946 De Soto, right off the assembly line. Recently he bought a house for himself and his family at Kew Gardens, L. I. It is there he heads, when he has a few moments off, to play golf on an adjoining course, or listen to operatic recordings, which he collects with zest. Already he has a record library of over 1,000 rare discs, and he is constantly on the lookout for more. But he still has a weakness for Crosby, maintaining that no one can sing a popular song like the "Groaner."

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Boston Pops Contest Draws Professors and Bobby Socks

The listener selection contest recently conducted by the Boston Pops broadcasts over the ABC network on Saturday evenings resulted in audience votes from 44 states, representing several thousand organizations and individuals.

The letters gave proof that the Pops broadcasts drew an audience that was a cross section of the country's professional and business population as well as of all age groups. Childish scrawls with letters an inch high are in evidence, as are notes written painstakingly by aged hands. Doctors, nurses, lawyers, musicians, merchants as well as merchandising companies, cultural organizations, and military groups wrote indicating their favorite music.

Some letters were in petition form with one or two bars of the desired selection inscribed and, occasionally, decorated with drawings of favorite instruments. An ex-member of the Sousa band recalled the last time he played in Symphony Hall and requested a selection played on that program. A WAC asked for Swan Lake which brought back memories of the time she was in Hawaii. Bostonians in army barracks far from home urged Arthur Fiedler, to play a favorite heard in former years when they sat at tables at the Pops concerts. Listeners made numerous other requests ranging from signed autographs of Fiedler and the orchestra to advice concerning the proper instrument for study if one aspired to be a conductor. Bobby-sockers also applauded.

RADIO NOTEBOOK

JOHN BROOKS McCORMACK, Chicago Opera tenor, heard on two B/Cs from Central City Opera Festival in Colorado, July 6 and 13, where he appeared in 12 performances of La Traviata. . . . OKLAHOMA ROUND-UP, comedy and variety series, featuring songs, folklore and humor of the Southwest, bowed via CBS network, July 6 (Thurs., 10:15 P.M., EDT) VACATION SYMPHONY, summer series, programming popular and classical music interpreted by SYLVAN LEVIN's Orchestra, introduced July 6 (MBS, Sat., 11:30 A.M., EDT). . . . MARIE ROGNDAHL signed to 5-year NBC staff contract. Soprano was 1945 Gen. Electric "undiscovered voice of America" and appeared on Hour of Charm and other programs this season. . . . DR. HAROLD STRICKLAND, music editor for ABC, elected to three-year term on the national council of the American Guild of Organists. . . . One reason that EFREM KURTZ, guest conductor of the NBC Symphony, July 21, directed ELIE SIEGMEISTER'S new opus, Sunday in Brooklyn, with such genuine atmosphere, was because the composer took him on a Brooklyn tour, including a ride in the parachute at Coney Island. . . . General Motors sponsorship of NBC SYMPHONY ORCHESTRA concluded with the July 21 B/C. Weekly concerts will be continued by network, same time, each Sunday. . . . ROSE GOLDBLATT, Canadian pianist, made appearances on CBS's Music We Name piano series in mid-July; scheduled for return broadcast via WNYC late in August, giving first American performance of the Moisse Variation and other works. . . . Big men will often do things that little men shy at. Witness TOSCANINI subbing for DIMITRI MITROPOULOS at La Scala. The latter was ill and the great maestro offered to take his place. . . . VACATION WITH MUSIC (Fris., 9:30 P.M., EDT) all musical program featuring PHIL BRITO, baritone, and HARRY SOSNIK, conducting 21-piece orchestra, began 7-week series via NBC on Aug. 2. . . . SHOSTAKOVICH'S NINTH SYMPHONY has its American radio premiere, Aug. 10, by the Boston Symphony under Dr. Serge Koussevitzky over the ABC network.

ROBERT MERRILL, young baritone of the Metropolitan Opera and featured star on the RCA-Victor Show (NBC, Suns., 4:30 to 5:00 p.m., EST) as well as featured guest on major programs. (NBC Photo.)

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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

A comprehensive book on ballet, issued since the war, is Grace Robert's The Borzoi Book of Ballets, just published by Knopf (362 pages, $4.50). Roughly corresponding to the Beaumont book of ballets, it does contain a few duplications but much of the material Miss Robert discusses is new. Her book is designed for the American public, and she discusses ballets that are likely to be seen by American audiences

Obviously a ballet enthusiast of years' standing, the author has decided viewpoints and does not hesitate to express them in the first person singular. Each of the ballets she discusses is lined up in a general pattern: history of its conception, first cast, summary of the action, American casts and performances, and critical analysis. It is in the latter that one often can disagree, but Miss Roberts is in there fighting, usually using a complete set of ballet terminology to back herself up.

The arrangement is alphabetical. After a short introduction concerning ballet in the United States, she starts with Afternoon of a Faun and ends with Voices of Spring. In all, 63 works are discussed. The less important ones, such as Constantia, Sebastian, or The Hundred Kisses occupy only two or three pages. Most of the classics are treated in detail. Giselle takes in 25 pages, and Les Sylphides, Coppelia, Swan Lake and other similar works are handled in similar, though not so lengthy fashion. Modern works come in for attention. Miss Roberts likes Tudor and Balanchine, and her analysis of their contributions are intelligent, even if one does not always agree with what she says.

A glossary, which defines all terms used in the text, occupies twelve pages at the end of the book. Illustrations explain many of those terms. There also are excellent photographs interspersed throughout the text, mostly of American dancers or dancers familiar to American audiences.

Another "Ballet Laughs"

Several years ago Alex Gard, the caricaturist, brought out a book called Ballet Laughs, in which he poked fun at many of the figures in the dance world. Now Scribner's has published a revised edition called More Ballet Laughs (56 drawings, $2.50). Several of the drawings in the original have been deleted—Fokine, for instance, and that of Grigorieva and Rostoff. The great majority have been retained, however, and among new ones are Nora Kaye, Balanchine, a "children's hour" containing a spread of six young dancers, Hurok and Chase, and several others.

The illustrations are in pen and ink, uncolored. Gard is a clean draftsman and gets a good, if unflattering likeness, which is the duty of the caricaturist. He also is not afraid to poke fun—and it's not always exactly good, clean fun. The original introduction by Walter Terry is used.

Bettis at Barbizon

A large audience attended the third recital in the Barbizon Concert Series, June 25, which offered Valerie Bettis and her Dance Company. Since the "Dance Company" consisted of two rather inexperienced girls, Doris Goodwin and Helen Waggoner, and the better known Duncan Noble, all appearing in exactly two works, the billing was slightly misleading. Be that as it may, the high spots of the program were the familiar Bettis solos—And the Earth Shall Bear Again, Caprice, and Desperate Heart. Theme and Variations, danced without accompaniment, is excellent to a certain point but it is a bit drawn out.

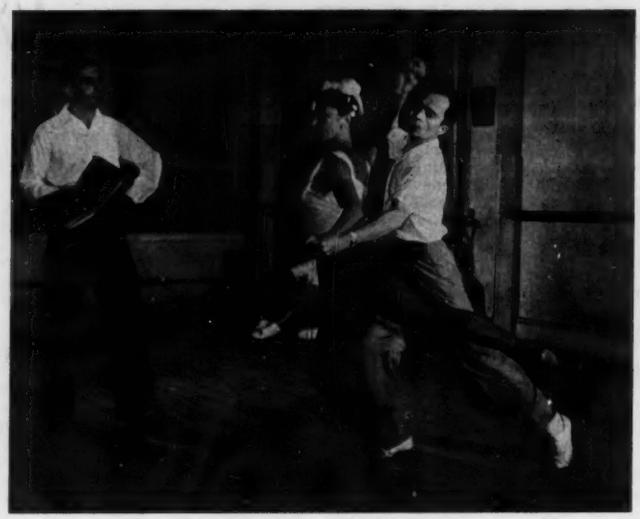
As for the new works, Rondel for a Young Girl is an attempt by Miss Bettis to project the qualities of a sweet young girl. Yerma, the ambitious work of the evening is based on a Lorca play, and is intensely dramatic, though the movement is highly stylized. There are five sections to the work, and two additional characters—Duncan Noble and Helen Waggoner—are used. Suite (Five Abstractions in Space), danced to Schoenberg, was so badly costumed that it distracted one's attention from whatever merits the work might have had. It appears that Miss Bettis, who makes a striking stage appearance, is at present strongly influenced by ballet technique, as was especially evident in the Suite.

IVA KITCHELL,
dance humorist, will present several new works in New York Carnegie Hall concert on Nov. 17. Already completed are Sonatina Rococo with an original musical score by Harvey Brown; Growing Up, choreographed to a Friedman-Gartner waltz. The Question marks Miss Kitchell's first excursion into the use of the spoken word employed to complement the movement rather than musical accompaniment. Because of a Broadway show commitment, the dancer will not embark on her coast-to-coast tour until next January. (Franklin Photo.)

Assisting pianists were Leo Smit and Bernardo Segall, both of whom composed many of the accompaniments. Other musicians were Harry Moskovitz, flute; Leonard Sharrow, bassoon and Isidor Blank, trumpet.

Wazira Shoregued Dancers

A program by the Wazira Shoregued Dancers, assisted by Wilma Gray, contralto, and the James White Orchestra, was presented at the Carnegie Chamber Hall on July 8. The dances ranged from Cuban, Balinese and Moorish through Central African and American jazz. Wilma Gray sang a group of spirituals and examples of American jazz. Complementing her latter group was a dance by Wazira and company illustrating the evolution of American jazz in dance. Donald Curtis was excellent in his solo parts, and assisted Wazira competently.



BALLET FOR AMERICA,
newest of the ballet organizations, rehearsing for its first transcontinental tour, opening Sept. 14 in Bridgeport, Conn. Here Leonide Massine (left) is coaching Tatiana Grantzeva and Yurek Lazowski in his revival of Les Matelots, originally created by the choreographer for Diaghilev in 1925. (Hess Photo.)

Dance News

Ballet for America went into rehearsal on July 15 with ten ballets definitely scheduled for production. Massine contributions are Les Matelots, a farce he created for the Diaghilev company in 1925 to music by George Auric and The Strange Sarabande, suggested by the Breughel painting, The Blind. The latter will have Handel music arranged by Emil Kahn and costumes by Robert Davison. The first-mentioned will be costumed by P. Pruna.

Ruth Page's new ballet is Les Petits Riens, with music by Mozart and costumes by Mr. Davison. Lola Montez to a commissioned score by Fred Witt is Edward Caton's new ballet. Boris Romanoff is reviving Wybor Nevest (Selection of Brides) and the Hunting of Diana scene from the last act of Petipa's Le Roi Candaule. Lazowski is choreographing En Passant, a gay ballet to Offenbach music arranged by Emil Kahn with costumes by V. Valentinoff. Shabalevski is working on Sonata (Chopin's B flat minor sonata) and a piece tentatively called Promenade to Schumann's Andante and Variations. Also a ballet based on Polish dances possibly in collaboration with Lazowski, to Alexander Sienkiewicz's music and costume designs by Mme. Hanka Gorecka-Egan.

Irene Hawthorne has joined the faculty of the Katherine Dunham School and is conducting classes in ballet and classic Spanish rhythms. Also new to the faculty is Jan Leon Destini. Accredited under the G. I. Bill of Rights, the school's faculty now numbers around 20. Miriam Marmein gave the first Outdoor Dance Theatre program at Manomet, Mass., with her company on July 26.

More Notes on Ballets

Ballet news continues to pour in. It is now official that S. Hurok will present the de Basil Original Ballet Russe at the "Met" in Sept. The company of 60 dancers with Markova and Dolin as guest artists will be headed by Eglevsky, Hightower, Morosova, Moulin, Stepanova, Strogonova, Verchinina, Jasinsky, MacKenzie, Skibine and Tupine. Nine dancers formerly with Ballet Theatre who sailed for South America to join the Ballet Russe were Banks, Tallchief, Sabo, Morris, Ferguson, Koon, Powers, Seibert and Lorrain.

Ballet Theatre opens its annual New York season at the Broadway Theatre on Oct. 1 with performances extending through Nov. 2. Its countrywide tour will start on Nov. 4 and end May 10. Denham's Ballet Russe has commissioned Valerie Bettis to choreograph a new work with music by Leo Smit and Ballet for America has scheduled still another work by Massine. It will be set to Beethoven's Archduke Trio. If a two-piano arrangement of the Trio is going to be used its result is a matter for speculation.

Arthur Mahoney and Thalia Mara appeared with the Toronto Symphony on July 16 and gave a CBS television show on July 21. Marguerite de Anguera, Claire Hale, Jack Beaber and Bill Bradley were the assisting dancers in the CBS show.

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Milwaukee Course Has Ballet

Music Under the Stars, summer concert series initiated nine years ago by the Milwaukee County Park Commission at the Emil Blatz Temple of Music at Washington Park, introduced ballet to the series for the first time this year. Scheduled for July 16 were Helen Komarova and Ivan Demidoff in Russian ballet, and Federico Rey and Ana Ricarda in Spanish dances. The first half of the program featured Frances Castellani and Carroll Culpepper in vocal numbers. Jerzy Bojanowski conducted.

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CIVIC CONCERTS REVISES "CODE OF BARNUM"

JAN PEERCE signing his recordings in the Helen Gunnis Music Shop, Milwaukee. Peerce closed Milwaukee's 21st season and was 133rd artist presented there under Civic Music Association Plan. Standing with Peerce is Anna Robinson, with the Milwaukee Association since its inception, and executive secretary for 15 years.

D. L. CORNETET, Vice-President, Civic Concert Service Inc. (Photo © Fabien Bachrach.)

Ever since concert management became a business, empty seats have been the promoter's nightmare. The oft-used example of P. T. Barnum as a successful entrepreneur in this country's early concert history shows the extent to which it was necessary to go at that time to secure large audiences, even for Jenny Lind.

Now, of course, because the general public has reached a high degree of music awareness, great personalities of the concert and operatic world have drawing power in their own right.

A third type of concert, that draws crowds not because of circus ballyhoo but because of a common desire to hear great music, was described by D. L. Cornetet, vice-president of Civic Concert Service, Inc.

"This is the 'organized audience' concert," said Mr. Cornetet, "the plan on which Civic Concert Service is built and has grown steadily for a quarter of a century.

"To have existed 25 years through prosperity and depression, war and peace, means that Civic Music has stood the most severe test of all—the test of time. To have grown as it has the past dozen years—and it is of interest to observe that this was the time when O. O. Bottorff, now president of Civic Concert Service, became its general manager—is indicative of its inherent strength and soundness. Doubtless this stems largely from the good business principles on which it is built. From the outset no guarantors have been used, and no deficits incurred. No local person ever lost a penny in Civic Music Operation. No better example of balanced budget operation exists, because it raises its money before spending it, and never spends more than it has.

Famous Artists "on Faith"

"Nor does the artistic side suffer because of the attention given business details. A recent annual report of a Civic Music president in southwestern United States says, 'Flagstad and Munsel, Swarthout and Pinza, Horowitz and Rubinstein, Anderson and Peerce, Heifetz and Kreisler, and a hundred others we've had in 16 years; yet no members knew when they joined that they were to hear any of these artists. They joined on faith and because they love good music. Their cooperation has paid dividends in the form of reducing the cost to an average of 91 cents per concert.'

"The low cost to members is often emphasized. In fact, 'Dollar Concerts' is a term frequently encountered when Civic Music series are discussed. This year when budgets are zooming upward, it is not difficult to point to cities where eight or nine of the most expensive attractions are combined on one series.

"Looking at it completely from the business point of view, 90% of the Civic Music business has really been created by Civic Concert Service. Most of the cities in which it now flourishes were having only an occasional concert, and very often no concerts whatever. In fact, due to their frequent failures they had assumed the inferiority complex toward good music that is usually expressed by the phrase, 'Our city just isn't musical.' This is the kind of soil in which Civic Music has thrived and it proves to be just as fertile as any other when cultivated through organized effort."

Taking it from the artist's point of view, Mr. Cornetet cited the fact that this creation of hundreds of new outlets, each using four to nine concerts per year, has meant more engagements for more people.

"Furthermore," he continued, "since the audiences are all built by selling music, rather than specific attractions, young artists just launching careers receive consideration equal to that given artists at the peak of their careers, when the concert series are finally selected. This feature has given American-born artists as well as young ones, opportunity. The result of this trend the present season is that over 60% of all Civic Music bookings have gone to American artists.

"In the early years of Civic Music, members frequently expressed their reaction to joining without knowing what artists they were to hear, by saying they had 'bought a pig in a poke.' Now, however, if any such feeling exists it is never put into words, as the principal concern these days is to get a membership at all. This is equally true in Miami or Salt Lake City, in Worcester or Fort Worth. In over a hundred cities it is necessary to remain a year on a paid-in waiting list to obtain a membership. Civic Music has taken this popular demand as an added public trust, and we feel ourselves pledged to maintain the standards that have made Civic Music a 'sterling' label for quality when concert series are mentioned, as well as the sign of a cultural cornucopia."

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NFMC Grants Scholarship

The National Federation of Music Clubs has granted a fourth scholarship at the National Music Camp in Interlochen, Mich., this summer to Mary Laura Cannon, 19-year-old pianist of Nashville, who graduated from Ward Belmont Junior College in June with a diploma for piano and violin. Three previously announced federation scholarships at Interlochen went to Lorisa Waskowski, 17 years old, of Detroit, pianist and harpist; George M. Jones, 17 years old, of Evergreen, Ala., clarinetist; and William Preucil, 15 years old, a violinist, of Joliet, Ill.

Steinberg in Hollywood

Following three broadcasts with the Detroit Symphony on July 21, 28, and Aug. 4, the remainder of a series of six, William Steinberg flew to the coast for a Hollywood Bowl appearance on Aug. 15.

MEF Extends Veterans' Program

The Musicians Emergency Fund is extending its program of free music teaching to veterans to include the Northport, L. I., Veterans Hospital and the Veteran Administration Hospital, Kingsbridge Road, Bronx. Through the Surgeon General of the Navy, Secretary Forrestal recently sent a commendation to the fund and its president, Mrs. Lytle Hull, for its work in giving vocal and instrumental lessons and refresher courses in government hospitals.

Mountain Choir Festival Revived

The Mountain Choir Festival, founded and directed by the Rev. Felix C. Robinson, will resume its programs this season at Arthurdale, W. Va., in two sessions, afternoon and evening, on Sept. 28. This will be the ninth season for the festival, which has been given with as many as 100 choirs and distinguished soloists. National sponsors have included Mrs. Theodore Roosevelt, Sr., Mrs. Otto Kahn, Clarence and Helen Dickinson and others.

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SILHOUETTES

By MARY CRAIG

VIVIAN DELLA CHIESA

made her New York opera debut on June 25 on six hours' notice and with no rehearsal. She sang Mimi in La Boheme at the Lewisohn Stadium, replacing Grace Moore, who was indisposed. July 19 and 20 Miss della Chiesa was heard in two open air concerts in Chicago's Grant Park. July 24 she sang in the Maple Leaf Stadium at Toronto, Canada, from there going to Cincinnati, Ohio, to participate in the 25th Anniversary of Cincinnati's Summer Opera. She sings Marguerite in Faust and Violetta in Traviata. (Photo by Yvonne Le Roux.)

A New Baritone "Arrives"

In April of this year a ship steamed into Pensacola Harbor bringing returning Americans and a few newcomers from Italy; among them tall, handsome Enzo Mascherini, whose name was to make musical headlines in less than a month after his landing. Discovered for the American stage by one of our officers stationed in Rome, brought to New York for debut, the baritone appeared in Traviata at City Center, where he scored an instantaneous success and became overnight a favorite with audience and press.

Follow-up engagements in opera, the Carnegie Pops, and at the Lewisohn Stadium confirmed first opinions that Enzo Mascherini has the triple gift of voice, histrionic ability and personality.

Mascherini is Florentine-born. A background of training in art and music carried him from the storied town on the banks of the Arno to that greater city standing above the fabled Tiber, where he became a member of the Vatican Choir.

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An interview with the new star shortly after the debut was at once interesting and hilarious, as the baritone's point of view on matters musical here and abroad was contemporarily fresh and important, but although diligently taking daily lessons in English, he misplaced his two-weeks-old vocabulary at first sound of his interview's deep-South accent; while she, for some weird reason, continually went off at a tangent into French. That a satisfactory exchange of ideas was effected was entirely due to his wit, graceful courtesy and unfailing charm.

With voice and musicianship plus excellent technique, Mascherini's stage success would be a certainty, but he has the additional assets of height and poise, looking as though he had just stepped out of the pages of Renaissance history and romance. He seems born to the elegance of the ruff and the sword in Moyen Age drama.

But behind all this air of a cavalier, Mascherini is a serious student. From earliest days in the Gregorian Choir

ENZO MASCHERINI
(Photo by James Abresch.)

School, through stage and opera experience, he never ceased to work for artistic accomplishment except during the last years of the war struggle when he took on a different line of activity. Having aroused the ill-will of the Gestapo, he fled to the hill country and worked with the Underground until after the liberation. Then he went back to the musical world, singing in hospitals and camps up and down the stricken land until the American adventure beckoned.

Mascherini is already heavily booked for the coming season. He is singing in Mexico, Chile and Peru this summer and will tour in concert and opera in the fall. Scheduled operas are: Boheme, Rigoletto, Traviata, Aida, Ballo in Maschera, Forza del Destino, Pagliacci. He is versatile in style and vocal range and has expressed a desire to sing the Mozart roles, which he especially likes, Papageno in Magic Flute, Figaro in the Nozze di Figaro, Don Giovanni and another well-loved part, the Rossini Barber. His European experience includes the Verdi repertoire, Luisa Miller, Trovatore, Don Carlos, Otello, Ernani.

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It was inevitable that the singer should become something of a matinee idol. He protests, however, that he retains the scars of two trying episodes—one at the age of seventeen when he was heavily fined for singing too vibrantly at midnight while serenading a visiting belle; the other dating from the night of his Rigoletto debut when in Act III the over-plump Gilda tripped and fell at his feet, her trailing robes ripped into *deshabille,* leaving the young baritone in his big scene facing an audience in a frenzy of mirth! As for her husband's attraction for lovely ladies in his audiences, Mrs. Mascherini with sympathetic twinkle in a keen eye, appears quite equal to the situation.

Academy of Vocal Arts Gives Operas

The Academy of Vocal Arts of Philadelphia presented two outdoor performances for the Garden Opera Club at Faraway Farm in Haverford, staged by Rose Landver and under the musical direction of Vernon Hammond. Menotti's The Old Maid and the Thief was given first, with Carol Brown, Lotte Jaenchen, Rose Adele Brault and Roy Wilde. Arias were offered by Frank Cappelli and Verna Kerr. The second occasion included Bach's Peasant Cantata with Duane Crossley and Patricia Hauke; Mozart's The Impresario, with Graciela Silvain, Patricia Hauke, Robert Davis and Duane Crossley, singers, and Rutilio Del Vecchio and Karl Sittler in speaking roles; and Wolf-Ferrari's The Secret of Suzanne featuring Eugene Conley and Mary Jane Mangold, and, as the mute servant, Robert Davis. All three operas were in English. Jane Foltz also was heard in an aria.

Engagements for Jean Love

Following appearance on the Music Under the Stars series in Milwaukee, Jean Love, soprano, was guest artist with the Detroit Symphony "Pops" Orchestra. Miss Love featured rare old Scottish airs, Hebridean folk tunes and unfamiliar sotngs from the Antipodes and operatic selections and lieder.

HERBERT JANSSEN

sang in Rio in July and will be in Buenos Aires during August and September for his sixth season. The baritone will be heard as Hans Sachs, Wotan (Die Walküre), Amfortas and Pizzaro.

Anna Graham Harris Singers Appear

A concert at Fellowship Hall, Hackensack, N. J., presented pupils from the Anna Graham Harris studios in a program of folk music, opera and operetta arias and a wide range of song repertoire. Singers heard were sopranos Anne Cerner, Dorothy Winters, Dorothy Millspaugh, Erle Hoshall, Patricia Eintracht, Elaine Hentz, Nanette Shields, Elizabeth Vostal, Margaret Shropshire, Helen Mahler; mezzo-soprano Lillian Sampson; contralto Maureen Jamieson; tenor Arthur MaCarthy; baritone Clemens Quardt. Special features were the two quartet groups, with Mahler, Jamieson, MaCarthy and Quardt singing Old English melodies and Romberg and Friml numbers.

M. C.

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Solon Alberti, New York teacher and vocal coach, recently conducted his third season of master classes in Omaha under the management of Eugenie Whitmore, at Schmoller and Mueller's Auditorium.

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Cincinnati Opera Celebrates Jubilee

By MARJORIE GARRIGUE

CINCINNATI.—The Silver Jubilee of the Cincinnati Summer Opera got off to a flying start on the momentum of a rocket-propelled publicity campaign, which had been set off many months ago when Oscar Hild, Managing Director, established a "good will bureau" with John Bauer in charge. This advance promotion culminated in a Civic Luncheon in the Roof Garden of the Hotel Gibson on the Friday noon preceding the Opera opening, with an attendance of more than 700 persons representing every Cincinnati group of musicians and music-lovers.

The luncheon marked the entrance of a new force into the musical activities of the city. The idea had originated in the public relations department of WLW and the radio station's head, James D. Shouse, was chosen as chairman and toastmaster with Mrs. Roger Ferger, wife of the Cincinnati Enquirer's publisher, as co-chairman. Others present included the first lady of Ohio, Mrs. Frank Lausche, Cincinnati's Mayor James G. Stewart, Mr. Hild, and principal conductor Fausto Cleva.

The first operatic performance on the following evening, with fair weather and a large audience, was beautifully groomed. But the expected illumination of the rocket bursting in great glory did not quite materialize. Giovanni Martinelli as Otello was a relic of old glories. George Czaplicki disappointed as Iago, more especially because he had made such a hit last season. Stella Roman as Desdemona became better and better throughout the lengthy performance. Cleva, dynamic conductor, was the real star of the evening.

Tannhaueser was one of the best performances given at the zoo. Astrid Varnay sang Elizabeth with charm and vocal ease, and Frederick Jagel portrayed the title role with force and vitality. Martial Singher's Wolfram was a most distinguished interpretation. The Landgrave of Nicola Moscona was one of the finest vocal renderings of the evening. Coe Glade was the warm-voiced Venus. The chorus deserved credit for its work. Paul Breisach, conducting, gave a reading of distinction.

Montemezzi Conducts L'Amore

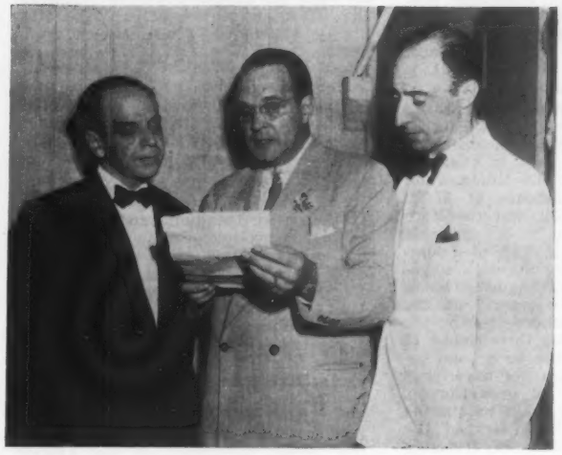
One of the leading events of the early season was the appearance of Italo Montemezzi as conductor of his opera, The Love of Three Kings. The noted conductor had an ovation for his work. A particular triumph was won by Virgilio Lazzari as Archibaldo. The role of Fiora was sung with dramatic power and illusion by Lily Djanel. Armand Tokatyan made a resonant and sympathetic Avito. George Czaplicki was excellently cast as Manfredo.

A particularly effective performance was that of Madama Butterfly, heard here after some years. Stella Roman sang her first Cio-Cio-San, and made it a gripping and touching portrayal. Tokatyan was the Pinkerton. Among performances of merit was Carmen, with Rise Stevens, Raoul Jobin and others. The hearing of Samson et Dalila had the latter two artists and Angelo Pilotto in leading roles. Mignon was sung, with Djanel as the heroine, and Jacques Gerard and Moscona in other roles. Hilde Reggiani rejoined the company in Rigoletto, with Bruno Landi and Robert Weede.

Symphony League Meets

In the meanwhile that prodigious infant of American Music, the American Symphony League Inc., had been holding its third national meeting in the Netherland Plaza from Friday June 28 to Sunday June 30. Some twenty young and struggling orchestras were represented by conductors, managers and board presidents. A tale of twenty cities was told because each delegate represented a conglomerate of unique problems.

Nevertheless, there was much earnest debating and the obvious interest of



THE THREE MUSKETEERS OF CINCINNATI SUMMER OPERA. L. to r., Musical Director Fausto Cleva, Managing Director Oscar F. Hild and Stage Director Anthony L. Stivanello. These three have been together ever since the season of 1935, the year the Zoo Opera Company became the Cincinnati Summer Opera Association, Inc.

American Communities in their own orchestras contained in itself a pleasant prophecy for the future of music in America.

A completely new roster of officers was elected. They are: A. H. Miller, President, manager of the Duluth, Minn., Symphony Orchestra; Mrs. Helen Thompson, Secretary, Executive Secretary of the Charleston, W. Va., Symphony Orchestra, and S. A. Sanden, Treasurer, President of the Rockford, Ill., Symphony.

Through a new amendment to the league's constitution, four regional Vice Presidents were elected instead of one national Vice President. They are C. J. Vosburgh, mgr., Cleveland Orchestra; and Mrs. William Arms Fisher, the manager of the Boston Civic Orchestra; Alan Watrous, manager of the Wichita, Kans., Orchestra, and George Naugle, manager of the Harrisburg, Pa., Orchestra.

Elected to the Executive Committee were Isler Solomon, conductor of the Columbus, Ohio, Orchestra; Miss Valda Wilkerson, conductor of the Middletown, Ohio, Orchestra; Robert Louis Barron, conductor of the Amarillo, Tex., Symphony and Mrs. H. M. Snow, manager of the Kalamazoo, Michigan, Symphony. Mrs. Snow is the retiring President.

HENRY L. SCOTT OPENS CARNEGIE CONCERT SEASON

The concert season at Carnegie Hall will begin on a new note when Henry L. Scott, America's first concert humorist, opens the season there Saturday evening, September 28. The hilarious virtuoso of the piano whose debut at Carnegie Hall last season made headlines from coast to coast, will be back again with more of the "new form of art" that made him an overnight concert sensation.

So great was the demand for tickets last year that many prominent musical people were unable to obtain seats. This advance notice of the box office sale is made especially for Musical Courier subscribers. Don't miss this night of nights at Carnegie Hall and only New York appearance.

Turn to ✔ mark, page 25.

WASHINGTON

(*Continued from page 8*)

phony orchestra, in a concert which also introduced violinist Joseph Fuchs. The soloist chose Bruch's Concerto in G Minor, which showed off to good advantage the "Cadiz" Stradivari violin he used. Among the other numbers played was Dr. Hans Kindler's Three Dutch Tunes of the 16th Century.

Stanley Chapple, newly appointed director of the St. Louis Philharmonic Orchestra, conducted a single program for an audience which would gladly welcome him oftener. Featured soloist was Emerson Meyers, Washington pianist, in Liszt's Concerto in E Flat Major. In addition to playing Mozart's Symphony No. 24 in B Flat Major, (K. 182), Mr. Chapple introduced Warlock's Capriol Suite.

Mexican Music

Two concerts afforded the opportunity to hear symphonic works by Mexican composers conducted by the distinguished Mexican conductor and composer Jose Vasquez. Ponce's Chapultepec, Tello's Intermezzo for String Orchestra, and Vasquez' own Acuarelas de Viaje. All were warmly applauded, and Daniel Ayala was present to hear the cordially received premiere performance of his El Hombre Maya, based on the Mayan legend of the world's creation. For contrast, one of these concerts presented Mona Paulee in many audience favorites, and the other was the occasion for the local debut of Walter Cassel, Metropolitan Opera baritone, who plainly delighted his listeners with rich and dramatic singing.

Returning to substitute for Dr. Kindler, who at this writing is still on tour through Central and South America, Alexander Smallens gave an all-Tchaikovsky program for a record crowd.

As it draws to a close, the Water Gate series will offer the duo piano team, Arthur Whittemore and Jack Lowe, and Alec Templeton, with Mr. Smallens directing. Dr. Kindler expects to return to conduct the final concert.

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STADIUM CONCERTS HAVE STRONG APPEAL

(*Continued from page 8*)

superb. He was also musically of great persuasion, but sometimes the difference of the musical conception of two generations of musicians became apparent, for where Monteux, the French romanticist of mature age, supplied his reading with magic emotional impact, Kapell gave his rendition the brilliancy of technical perfection, stressing more of the facade of the tonal structure than its background. His effort was rewarded with an ovation, after which he added three encores.
H. W. L.

Hendl Conducts American Works

Rain just before the Lewisohn Stadium concert on June 21 kept most people from the program of contemporary music conducted by Walter Hendl. However, prevailing inclement conditions did not dampen the young conductor's spirit on his Stadium debut. Peter Mennin's effective Folk Overture, a fine addition to the symphonic repertoire, received a bright and energetic performance, as did William Schuman's descriptive Side Show. Also heard was Morton Gould's Spirituals. A well-integrated reading of the Shostakovich First brought the program to a close. R. K.

Arthur Whittemore and Jack Lowe, duo-pianists, were soloists at the Stadium concert on June 22. Paul Lavalle, well-known to radio audiences, directed the orchestra, with excellent results, particularly noteworthy for authoritative and sensitive readings.

The interest of the audience focused on the first Stadium performance of Poulenc's Concerto in A minor for two pianos and orchestra, one of the most charming, though not the most profound works of the repertoire. With their offering of this composition and their own transcription of popular tunes played in the second half of the program, Whittemore and Lowe, together with Lavalle, evoked the most cordial applause of their many listeners and gave encores. The orchestral numbers, comprising popular selections, were enthusiastically received by the audience.
H. W. L.

La Boheme Staged

It seems useless to dwell again on the advantages and shortcomings which an open air performance of an opera is bound to have. The fact is that La Boheme, as given at the Stadium on June 24, drew an audience of 17,000 who applauded heartily and therefore demonstrated that it is a desirable pleasure to sit in the cool air of a summer evening listening to Puccini's splendid score. In addition, distinguished members of the UN were guests at the performance. Grace Moore, before the second act, in welcoming them, spoke of the importance of music as a bond between the people. From her experience of concertizing lately all over Europe, where she was to go again within the next two weeks, she had learned the invaluable aid of music in fostering international amity.

The performance, which presented Miss Moore as Mimi, Jan Peerce as Rodolfo, George Cehanovsky as Schaunard, Lorenzo Alvary as Colline and Lodovico Oliviero as Alcindoro and Benoit, brought the Stadium debut of the excellent Enzo Mascherini as Marcello and the promising young Neure Jorjorian as Musetta. Whereas Mascherini had proven his great ability a few weeks ago in a performance of the same opera at the City Center, judgment on Miss Jorjorian must be postponed until she can be heard under normal circumstances in a theatre without the distorting device of an amplifying system. She acted with vitality. Alexander Smallens conducted with great familiarity with the score. Désiré Defrere was the stage director. H. W. L.

The performance was repeated on June 25 with Vivian Della Chiesa replacing the indisposed Grace Moore. She was greatly applauded by an audience numbering 18,500. The rest of the cast remined unchanged.

Miss Della Chiesa gave a dramatic and full-voiced performance of the heroine, her personal attractiveness adding much appeal to her impersonation. R. N. T.

Glenn and List Return

An audience of almost 20,000 greeted cordially Carroll Glenn and Eugene List at their Stadium appearance on June 27. Alexander Smallens had listed an entire Tchaikowsky program and Miss Glenn contributed an effective rendition of the violin concerto, whereas Mr. List played the popular B minor Piano Concerto with much brilliancy. The orchestra's offerings were the Polonaise from Eugene Onegin and Marche Slave. Both soloists gave encores at the insistence of the enthusiastic audience. Miss Glenn played Heire Katie and Mr. List a Chopin Valse; both then played the second movement of the Franck Sonata in A major. An unlisted feature of the program was a humorous speech by Mrs. Guggenheimer, who asked for the cooperation of the audience in attending the concerts. Mr. List before his encore assured his listeners of his joy to be back in civilian clothes at the Stadium, where he was given his first military promotion as a corporal after playing as a soloist there during the war. H. W. L.

Strauss and Berger Novelties

The New York premieres of Jean Berger's Concerto for Harmonica and Orchestra, with soloist Larry Adler, and an orchestral arrangement of excerpts from Richard Strauss' opera Die Frau ohne Schatten, were the features of the June 29 Stadium concert. The Berger concerto is a clever, colorful work that gives Adler every opportunity to display his remarkable virtuosity. The Strauss piece was less striking than many of his other scores, on first hearing. A group of solos by Adler and Haydn's D major Symphony, No. 93 rounded out the program under the dependable direction of Alexander Smallens. R. K.

Sevitzky and Swarthout

With Gladys Swarthout as the stellar attraction, Fabien Sevitzky opened his reappearance this year as conductor of the Stadium concerts on July 1. The symphonic portion of the program consisted of Van Vactor's Overture to a Comedy, Dvorak's "New World" Symphony and Dubensky's Variations and Finale on Stephen Foster Themes, the last an effective but rather superficial orchestral display piece which does not require much refinement in performance. Mr. Sevitzky gave straightforward readings to the works he performed and proved a sensitive accompanist for Mme. Swarthout's songs and arias. Her beautiful voice, object of admiration for many seasons, came over in full beauty and conveyed the whole emotional impact of her offerings. With an aria from Handel's Rinaldo and the Habanera from Carmen she revealed her dramatic power. In songs she portrayed the intimate meanings even in the wide expanse of the Stadium. She obliged with encores, the Seguidilla from Carmen, and Clara Edwards' Into the Night. Of special appeal were her renditions of arranged folksongs from France, Spain and America, delivered in the original language. H. W. L.

Stell Andersen in Stadium Bow

Stell Andersen had her Stadium debut in Grieg's piano concerto with Fabien Sevitzky conducting on July 3. Her familiarity with Grieg's music has made her a specialist in the interpretation of the Nordic master's works and she reiterated her feeling for this style and her technical ability with her rendition which was received with much applause. With an encore, Grieg's Spring Song, she acknowledged the audience's favorable reception. Mr. Sevitzky led the orchestra in three orchestral works of which Tchaikowsky's Symphony No. 5, played with much gusto, was the centerpiece. H. W. L.

De Luca, Peerce and Co-Artists

"A Night in Italy" was the theme of the Stadium Concert on July 6, which under the baton of Alexander Smallens, and starring Jan Peerce and Giuseppe De Luca, with Marie Rondahl and Claramae Turner as assisting artists, drew a capacity audience. After the Overture to William Tell, Peerce sang arias from Gioconda and Rigoletto with radiant tones, Miss Turner from Trovatore and De Luca gave distinguished performances of airs from Traviata and Barbiere di Siviglia. All three artists had to sing encores. Peerce offered La Dansa, Miss Turner Leoncavallo's La Mattinata and De Luca Marechiare. After intermission Peerce and De Luca sang duets

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from La Forza del Destino and a Fantasy on Neapolitan Airs, and all the artists closed the concert with the Quartet from Rigoletto. The enjoyment of the audience was enhanced by the orchestral offerings, excerpts from operas by Catalani, Wolf-Ferrari and Verdi.

H. W. L.

Halasz, Kilenyi and the Schola

Laszlo Halasz, musical director of the New York City Center, who headed the Philharmonic Orchestra at the Stadium on July 8, 10 and 11, had drawn up interesting programs for his concerts. The interest of the first centered around a performance of the Psalmus Hungaricus by Kodaly, performed with the Schola Cantorum (Hugh Ross, director) participating and Irwin Dilling as the tenor soloist. Though strongly based on folklore elements, the composition shows Kodaly as a musical personality and key-figure in contemporary music. The performance could have been more dramatic and more intense. Weber's Overture to Der Freischuetz and Schubert's Symphony in B flat major completed the bill.

The second evening, opening with Weinbergers Overture to Schwanda the Bagpiper, a work which has lost nothing of its enchanting freshness and bubbling gaiety nor its lyric attraction, was followed by excerpts from Khovanstchina by Moussorgsky and Smetana's Vltava. After intermission Edward Kilenyi, who before his recent discharge from the army as a captain had done such valuable work overseas, returned as soloist in Liszt's Danse Macabre and Hungarian Fantasia. Warmly received by the audience, he displayed excellent technical facilities without being able to conceal the rather poor musical values of these outdated compositions.

The interest in the third program was focused on the first public performance of Marc Blitzstein's Suite from the film Native Land. This descriptive music loses a lot of its significance when played without the picture. Only in parts has it the quality to convince as independent concert material. But it proves again the gifts of the composer for drama and his facility in making an orchestra "sound." Works by Copland, Delius and Ravel completed the program. Mr. Halasz, splendidly supported by the orchestra, gave the novelty a straightforward reading. H. W. L.

LORENZO ALVARY,
Metropolitan Opera basso, after singing Colline in La Boheme at the Lewisohn Stadium, flew to Rio de Janeiro to appear at the Teatro Municipal. He then leaves for another season with the San Francisco Opera, rejoining the Metropolitan in November.

Gershwin music again proved its superlative drawing power on July 11, when a record crowd of 22,000 attended, in spite of lowering weather, to hear the annual program of that composer's works. An estimated 10,000 were turned away. Alexander Smallens conducted and Oscar Levant was soloist in the Piano Concerto in F and Rhapsody in Blue; orchestral numbers were an American in Paris, the overture to Strike Up the Band, and the Gershwin-Bennett Porgy and Bess sequence. The evening was a triumph for all concerned, with the audience lavish in appreciation.

Thor Johnson and Philippa Schuyler

An audience of more than 12,000 attended the Stadium concert, July 13, to greet Thor Johnson, young conductor, recently released from U. S. Service, and Philippa Schuyler, pianist-composer who will celebrate her 15th birthday next month. The program listed Mozart's Overture to the Magic Flute, Paul Creston's Threnody, Schumann's Symphony in D minor, Philippa Schuyler's Scherzo from her Fairy Tale Symphony "Rumpelstiltskin," Saint-Saens' Piano Concerto in G minor, and the Spanish Caprice by Rimsky-Korsakoff.

Interest centered especially on the Schuyler composition, which proved to be a rhythmic, cleverly orchestrated excerpt, with an ingenious singing theme and atmospheric detail. One's impression was that the Scherzo was only part of a well-devised scheme and that the whole Symphony should be heard for complete evaluation.

As soloist in the Saint-Saens Concerto, little Miss Schuyler evidenced exceptional pianistic ability. She is amazingly gifted in her grasp of rhythmic values, her understanding of interpretative nuances and she possesses the fortunate combination of virtuoso brilliance and a tone that is both warm and vital. A storm of applause at the close of the Concerto called her back for two encores. M. C.

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LONDON

(*Continued from page 10*)

Erich Leinsdorf is also conducting the L.P.O. in a British tour. At a Stoll Theatre concert he gave a varied reading of Sibelius's 5th in which the tempo in the last movement was too fast. He also gave Brahms' 2nd. It was not till the last movement that the glory of prewar Vienna and New York was saved.

The really thrilling bit of news is that Leinsdorf is to record with Marjorie Lawrence the closing scene of Götterdämmerung with the London Philharmonic.

Elman Revisits Britain

Mischa Elman has given some concerts too, and has shown that he is still the master and one of the leading exponents of artistic violin playing as distinct from stunt showmanship.

Bartlett and Robertson, duo-pianists, have been heard at concerts at the Albert Hall and will appear with Sir Adrian Boult and BBC Orchestra in a program which also includes Elisabeth Schumann.

Bernstein Bows

The visit of Leonard Bernstein has been a great pleasure. It was particularly interesting to note that he dispenses with a baton. His reading of Walton's overture, Portsmouth Point, had the brisk vivacity this work requires. Aaron Copland's Appalachian Spring gave the impression of being one of the best works of this composer. Then Marjorie Lawrence sang the Letter Song from Eugene Onegin in English, and it was a pleasure to hear the words for once. So many singers nowadays lack clarity of diction. Bernstein conducted the waltz from the same opera. It was good to hear a waltz played properly, with correct rhythm.

But the final joy was provided by the closing scene from Goetterdaemmerung. Can anyone in the world sing this like Marjorie Lawrence? I doubt it. The impression remained also that Bernstein is one of the greatest younger conductors. The orchestra was the London Philharmonic, under whose auspices he was touring Britain.

Unger a British Subject

Dr. Heinz Unger, who has lived in Britain for the last eleven years or so, has now become a British subject and is making his headquarters for tours in Britain.

Ellabelle Davis Triumphs In Mexico Aida

(Special Telegram to the Musical Courier)

MEXICO CITY.—Ellabelle Davis had a tremendous success tonight (July 23) in Aida, singing the role with intense drama, the most convincing exponent here in many years. The audience included the Venezuelan President Betancourt, American Ambassador Thurston, and other celebrities. There was magnificent support from the other members of the cast, headed by Winifred Heidt as Amneris and Ramon Vinay as Rhadames, and from the musical director, Walter Herbert. The audience was wildly enthusiastic, particularly acclaiming Miss Davis.

VERNA CARLETON MILLAN.

Roy Goodman Announces Series

Appearing in the Roy Goodman Greater Artist Series of Spokane, Wash., will be Regina Resnik (October), Mario Berini (November), Joseph Schuster (January), Isaac Stern (February) and Shura Cherkassky (April).

DR. KAROL LISZNIEWSKI'S SUMMER CLASS

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New Concert Bureau Formed

Jack Petrill announces the formation of the Metropolitan Concert Bureau which will be devoted to recital arrangements, advancement of artists and concert bookings. Mr. Petrill has appointed Anton Schubel, for the last 14 years associated with the Metropolitan Opera, as his general manager, and Lillian Picard as executive secretary.

Petrill brings to the new organization 22 years of experience in community and industrial recreation, ten of these spent with the General Motors Corporation. His activities with GM include the organization and management of a chorus of 600 mixed voices; management of GM concerts with appearances of Lily Pons, Rose Bampton, Erno Rapee and many others. He also has been active in the promotion and management of amateur and professional musical comedies and operettas; arranging and presenting 1,200 concerts, lectures and variety shows. With a wide experience in public relations and publicity, Petrill has acted in the latter capacity for Clarissa, MGM movie star, and for the Metropolitan Opera Chorus of 94 voices.

Petrill plans the production of two musical comedies in the fall, The Little King Amuses Himself, with the book by Anton Schubel, and an American version of Mamselle Nitouche, adapted from the French. Ralph Lane, Embassy Club Orchestra leader, is writing the music and Lucille Grant the lyrics.

Petrill, besides his activities in the musical field, is owner and manager of the Industrial Recreation Bureau, which is serving over 200 industries, as well as general manager of Theatre Adventure, Inc., the well known GI Repertory Group.

Anton Schubel is a graduate of the Conservatory of Music in Ljubljana, Yugoslavia, as well as the Academy of Music in Berlin. As baritone soloist, Schubel has concertized extensively in Europe, and was for four years a member of the cast of the Royal Opera House in Ljubljana. Schubel has made coast-to-coast concert tours in America for three consecutive years; organized and directed the Industrial Choral Group in Cleveland called Music Center, and organized and directed a children's chorus of 500 voices. In Cleveland he also produced and conducted opera, concerts and oratorio. In New York, Shubel was assistant artistic director of the International Ballet, and was vested with the major portion of the organization responsibilities.

Miss Picard, executive secretary, attended Columbia University, and has been actively associated with the Mike Todd Theatrical Productions, Harry Bloomfield's Theatrical Productions, and connected with various magazines.

Salzburg Festival Schedule

The 1946 Salzburg Festival was scheduled to open, according to an announcement from Baron Heinrich Puthone, general manager, on Aug. 1 with a program including three operas, Don Giovanni, Marriage of Figaro, and Der Rosenkavalier; eight concerts played by the Vienna Philharmonic Orchestra; four serenade programs, and three church music performances. Hofmannsthal's Everyman and Goldoni's Servant of Two Masters will be the dramatic productions. Dr. Lothar Wallerstein, now teaching at the University in The Hague, will stage Don Giovanni. The conductors for the festival this year include De Sabata, Münch, Barbirolli, Sargent, Ansermet, Schuricht and Karajan.

More ambitious plans are being envisaged for next year's series. The Friends of the Salzburg Festivals, Inc., headed by Basil Harris, president, and Bruno Walter, vice president, is making arrangements to charter a liner for the use of U. S. passengers interested in attending an American Week projected during the festival in 1947. It is also planning a nation-wide contest for young American singers and conductors, the winners of which would receive scholarships at the Mozarteum, to be reopened next year.

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THE CHOIR CORNER

By LEON CARSON

Choral Singing—Its True Value

We have always been keenly interested in the effect of choral singing on the young singer's voice and the oft-discussed technique employed by those in charge of church music. And so recently we put this and other questions squarely up to one of Brooklyn's leading choir directors—Henry Pfohl of the famous old Plymouth Church.

This Plymouth Choir, incidentally, has the reputation of taking its singing seriously, ranking high among the ensembles of greater New York because of its musicianly procedure, unanimity and tonal effectiveness. Mr. Pfohl organized the musical program at Plymouth Church of the Pilgrims in 1932. His splendid background for this ministry of music began at Salem College, Winston-Salem, N. C., continuing through public school music departments of that city, this being supplemented by experience in Springfield, Ohio, and Indianapolis churches. Later studies under choral, voice and oratorio specialists further enhanced his capacity for service.

In speaking of vocal technique as applied to choral singing, Mr. Pfohl stated, "Singing should be the same whether for solo or choral performance. Choir directors sometimes try to get a stereotyped tone from each singer in the group in order to make voices blend. We do not use an arbitrary 'choral tone.' To do so would not only render our choir useless to the serious students of singing, but also would not give the best choral results. Once a certain naturalness that characterizes real singing is lost, then much of the effectiveness of group singing has been by-passed."

"My approach to choral conducting has evolved from the study of that subject under John Finley Williamson, voice under Edgar Schofield and oratorio under Charles A. Baker," says Mr. Pfohl. His approach to choral directing he summarizes as follows: "I have always been fascinated by what might be called 'the singer's approach to choral directing.' It is one thing for a choir to sing the right notes in good balance and blend and to observe the various changes in the music. Yet that alone is not Singing. But to have a choir do all this plus the projection of the word-thought of each phrase as a good soloist might do—that becomes Singing and is an end seldom attained by choirs. Attention to this phase of the art is to me the most fascinating part of it, and I dare say determines just how valuable choral experience is or is not to the serious student of singing."

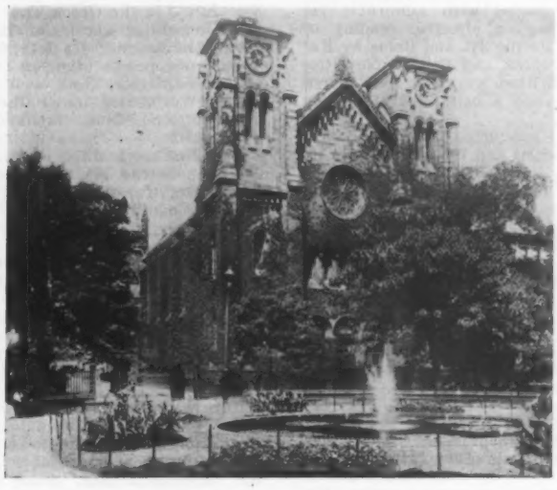
For the development of sight-reading ability and general musicianship the Plymouth Choir has proven a valuable opportunity for many voice students. The acclaim given in recent years to our more conspicuous choral bodies is new evidence of the value attached to choral singing both as an art in itself and as an essential to voice students and others interested in musical accomplishment. Even though the number of paid jobs in church choirs is limited, valuable church choir experience is still available for the student in such organizations as the Plymouth Choir.

An account of the activities of this ensemble indicates that it is more than a church choir in the usual sense of the word. It has been heard at various times in special radio programs including the NBC and Mutual networks, and in recordings for the World Broadcasting System. Concerts and the presentation of oratorios with leading oratorio soloists have been in the yearly schedule and the choir has been heard with the Brooklyn Academy of Music.

Cornerstone Centenary

Looking out over lovely Stuyvesant Park, St. George's Church, ivy-covered and with two steepleless clock and bell towers, stands as a quiet monument of religious strength, a beacon of faith to the overcrowded sections of the city forming its immediate environment.

On June 23 an impressive service of thanksgiving and dedication in commemoration of the 100th anniversary of its cornerstone laying was held at St. George's. To be sure, the cornerstone cannot be located today, because at the time of its laying some one forgot to record the exact spot. However, this anniversary date brought to mind the pageantry of a century ago when at 5 o'clock on the afternoon of June 23, 1846, the Bishops of Virginia, Ohio, Delaware, New Hampshire and Pennsylvania headed a procession of clergy from other dioceses in a march from the corner of 18th Street and Third Avenue to lay the cornerstone of the present St. George's edifice on the site given the parish by Peter Stuyvesant's family. Even at that time there was much interesting church history to look back on—good, sturdy history dating from 1752, when St. George's Chapel on Beekman Street was constructed.



ST. GEORGE'S CHURCH TODAY.

And now a second century begins for St. George's and the plans of its leaders are ready to meet the challenge of a new era including five new housing projects and an influx of thousands of new neighbors. In his sermon on this 1946 day of commemoration, the Rev. Elmore M. McKee, Rector, summed it up in part—"I give you my dream for this parish. It is just one man's dream, submitted under God, to the parish conscience. I dream of St. George's conserving the best in its past, ever ready to assert that new occasions teach new duties, becoming . . . a great midtown and mid-island place of worship for persons of many Christian denominations who are, broadly speaking, of evangelical persuasion. St. George's is a 7-day-a-week Christian center at the point where our island is widest, most populated . . . and most teeming with the creative flux of new life."

•

At the recent June 23 service Mr. George W. Kemmer's anthem Consecration, composed especially for this event, was sung by full choir.

CHOIR NOTES

The organ at Trinity Church, New York, is undergoing extensive repairs this summer. Improvements are being installed which will result in greater tonal and mechanical efficiency. For the time being the usual noon organ recitals have been suspended, although the regular week-day services are being held with the aid of a small temporary organ.

•

Mildred Holmer, M.S.M., organist and choir director of St. Luke's Evangelical Lutheran Church, New York, concluded a series of monthly organ recitals and special services on June 9. Her program included organ compositions by Bach, Franck and others. Charles Zakaib, baritone, was the soloist.

Men's Voices
TTBB

HYMN (Bowdoin College) by Nicolai Berezowsky (arr. for male voices by Michael Edwards). Mills Music, Inc., N. Y. 15c.

An impressive chorus for male voices (Tenor I-II, Bar., Bass), composed in honor of the 150th anniversary of Bowdoin College, using the poem of Isaac Watts as text. Includes short bass unison and tenor and baritone duet parts. Extremely well harmonized with splendid, strong vocal and instrumental chordal effects throughout.

ALLELUIA (Coronation Anthem) by George Frederic Handel (arr. by Charles D. Dawe). G. Schirmer, Inc., N. Y. 16c.

A fine arrangement of this important Handel air for male voices, using only the one word Alleluia for text with obbligato for tenor (or sop.) solo. Piano accompaniment. Although allegro in tempo, the long legato phrases require skilled and flexible execution in all parts. Vocal tessitura at times slightly trying for tenors but not excessive. An excellent addition to the male repertory for church, festival and concert.

SATB

TWENTY CLASSIC ANTHEMS, compiled by James Allan Dash. Oliver Ditson Co., Philadelphia, Pa. (Theodore Presser Co., Philadelphia, distr.) 60c.

A timely and inexpensive compilation by Dr. Dash of twenty anthems by such recognized masters of church music as Bach, Mozart, Rachmaninoff, Purcell, Goss, Sullivan, etc. Every anthem is of an easy or medium grade of difficulty. Suitable for both volunteer and cathedral choirs.

SEARCH ME, O GOD, by Homer Whitlord. J. Fischer & Bro., N. Y. 18c.

A splendid a cappella anthem for mixed voices, excellently harmonized and of reasonable vocal tessitura for all voices. Suitable for use of choir of good proportions or for experienced quartet. Generally quiet and always reverent in spirit with well devised contrasting moods. Text from Psalms 139, 143. Well adapted to both communion and general service. 11 pages in length; time 4 minutes.

CHORAL PROCESSION, by Richard Kountz, words by Gilbert Purcell. This is the finale from the cantata The Song of Man. It has a piano accompaniment but orchestral accompaniment is also available. Witmark & Sons, N. Y. 18c.

THE SANDMAN, by Johannes Brahms. This is a simple arrangement by Frederick A. Taylor, which can also be had for T & B. Bruce Humphries, Inc. Boston. 10c.

S.S.A.

BY THE WATERS OF BABYLON, by Charles T. Howell. (Arr. by N. Clifford Page.) 16c. Oliver Ditson Co., Philadelphia. (Theodore Presser Co., Phila., Distr.)

A splendid anthem for women's voices (Sop. I-II, Alto) with somewhat elaborate organ accompaniment. The text, of course, is from Psalm CXXXVII: 1-6. Opens with an impressive soprano solo, repeating with short soprano solo later on; moods of lamentation and exultation effectively stressed throughout. Suitable for general or special service. 6 pages in length.

Solo Voice

AVE MARIA, by W. Franke Harling. G. Schirmer, Inc., N. Y. 75c.

An unusual and musicianly composition for high voice, cello, harp and piano (or organ) set to the well-known text. Requires a high, clear soprano or tenor voice to cope successfully with vocal tessitura requirements. For Catholic service or concert use. Text in Latin with English translation by Erminie Huntress.

GREAT PEACE HAVE THEY, by Allanson G. Y. Brown. Oliver Ditson Co., Phila. (Theodore Presser Co., Phila., Distr.) 50c.

A simple song for medium voice of limited range, text adapted from Psalm 119: Musical treatment a conventional one with change from minor to major moods and back again without any great degree of striking contrast. Suitable for general service.

For Organ

FIRST SYMPHONY (Opus 13, No. 1) for Organ, by Charles Marie Widor. Edward B. Marks Music Corp., N. Y. $1.50 (except Canada).

An excellent work by the eminent French musician and composer, with annotations on complete organ stop registration by Robert Leech Bedell. Consists of Prelude, Allegretto, Intermezzo, Andante and Finale (Fugue). 27 pages in length.

All movements are vital and tunefully convincing, the Intermezzo being especially light and brilliant with relatively little pedaling, while the Finale exhibits a strong and finely developed, spectacular fugue, which concludes with heavy full organ chordal measures with staccato marking. A worthy addition to the library of the organist who is handling important repertoire.

LORENZ'S ORGAN ALBUM No. 2, Lorenz Publishing Co., N. Y. $1.50.

A volume of 26 three-staff voluntaries for the church organ, including works of well-known composers such as Widor, Diggle, Demorest, Dubois, Bach and other important musicians. A suggested registration for pipe organ is shown; also registration for Hammond electric organ.

A valuable collection of organ music for the average organist's library.

A FRAGMENT, by Victor Young. Originally written for string orchestra, it has also been published for organ. Theodore Presser Co., Philadelphia. 15c.

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LOS ANGELES

(Continued from page 6)

Waltzes from Strauss' Der Rosenkavalier.

The annual Gershwin memorial concert on July 13 brought a huge crowd. Paul Whiteman attempted to conduct, offering some medleys; Jo Stafford and Johnny Thompson attempted to sing, with lugubrious results. Earl Wild displayed clean piano technique in the Concerto and the popular Rhapsody in Blue, though the amplifiers made the instrument sound like a bad xylophone.

Camilla Wicks was violin soloist on July 14, offering an able exposition of the Wieniawski Second (D minor) Concerto and Ravel's brilliant Tzigane. Stokowski conducted with admirable restraint, giving an effective reading of Honegger's Pacific 231 and items by Kabalevsky, Dvorak and Glinka. Novelties were two Britten works, a well scored Passacaglia and a banal set of Soirees Musicales.

Stokowski conducted an artistic program of Brahms and Wagner on July 16, abandoning emotional extremes that marred his presentations last year, and reverting to the Stokowski who made musical history. The Academic Festival Overture was genial, while the Third Symphony was beautifully expounded, deftly contrasting exuberance and lyricism. Vincent Schipilliti's lovely English horn solo in the Prelude to Act III of Tristan und Isolde brought him a well deserved solo bow. Excerpts from Lohengrin and Tannhäuser held appropriate tonal quality.

Jan Peerce Impresses

Jan Peerce's magnificent tenor voice inspired the maximum applause of the season on July 18, as whistles and bravos mingled with vociferous plaudits. His warm, perfectly focused tones were vibrant, and his admirable enunciation made every word distinct. His interpretations held complete mastery of varied styles, from Mendelssohnian oratorio through florid Handelian trippings, Ponchielli and Flotow arias to Coleridge-Taylor and Speaks songs and light Herbert and Romberg ballads. The auditors demanded five encores, given to impeccable piano accompaniments by Warner Bass.

Guest conductor Charles O'Connell presented a polished but not very dashing Don Juan (Strauss), musicianly delivery of Dvorak's Carnival Overture and excerpts from Wagner's Mastersingers.

New Operetta

A new light opera company, the Hollywood Starlight Theatre Assn. made its bow July 8 in the Greek Theatre, where it has scheduled a series of six operettas during the summer. Its first offering was a charming presentation of Two Hearts in Three-Quarter Time, well staged by James Westerfield under the management of Gene Mann, conducted by Ray Sinatra.

Kenny Baker and Irene Manning were excellent in the leading roles, offering some delightful singing separately and together, admirably supported by Pamela Caveness and Thomas Glynn. Comedy was provided by Chick Chandler, John Pelletti and Alexis Rotov, while Patricia Bowman contributed effective dances, heading a graceful ballet.

The new operetta was based on the film of the same title and the operetta Der verlorene Walzer. The plot deals with the struggles of a rising young composer (Baker) to write the necessary feature waltz for a new operetta, which comes only under the pulchritudinous inspiration of Miss Manning.

Beautiful tone, impeccable intonation, and winning artistry were shown by Dorothy Wade in violin recital in Plummer Park Auditorium on June 23, with Brabazon Lindsey at the piano. She gave an appealing performance of the Glazunov Concerto, and works by Handel, Szymanowski, Ravel, Krein-Heifetz, Tedesco-Heifetz, Kompaneyetz and Zimbalist.

IN OUR MAIL BAG

Re. Press Notices in Craven Advertisement

Fine Arts Bldg.
Chicago 5, Ill.

Dear Musical Courier:

Your Chicago Office has informed me that you received a complaint from Claudia Cassidy, critic of the Chicago Tribune, about my advertisement in your June edition, to the effect that the press review attributed to her was not really hers.

Miss Cassidy is correct. The quotation used was written by Edward Barry, then the critic of the Tribune, and was attributed to her by an inadvertence. What Miss Cassidy wrote about Miss Marion Huebner Carter appeared in the Chicago Sun, June 4, 1942. Here is the exact wording:

PROMISING SOPRANO IN DEBUT RECITAL

Some voices are like cake, luxurious trimmings to life. A few, like Flagstad, are as necessary as bread. Marion Huebner Carter, a beautiful young Juno of a soprano who made her debut at Curtiss Hall last night may develop into the latter category. Listening to the warmth, the directness, the comforting richness of her singing, I kept thinking in ten years, with luck, what an Isolde! Miss Huebner Carter is a dramatic soprano with a voice of superb natural quality and placement. She steps out to meet an audience with a delight in singing that is bound to be instinctive, as she is too young to have acquired it. Some of her breathing was sketchy last night, and she will have to learn about mezza-voce, but even now her singing has an inescapable magnetism. Impresarios, take notice.

CLAUDIA CASSIDY.
Chicago Sun, June 4, 1942.

Sincerely,
CARL CRAVEN.

Bertha Vaughn Passes

BERTHA VAUGHN, 71, voice teacher and former concert singer, died in Los Angeles on July 6. She had been a faculty member of the University of California and maintained studios in Long Beach, San Bernardino and Los Angeles.

Conley with Mexican Opera

Eugene Conley, tenor, now appearing with the Opera Nacional in Mexico City, has sung the roles of Pinkerton in Butterfly, Rodolfo in La Boheme, and Don Octavio in Don Giovanni.

GLAUCO D'ATTILI
(Photo by Albrecht.)

D'Attili Signs with Leigh

Glauco D'Attili, pianist, has signed a managerial contract with the Concert Division of W. Colston Leigh, Inc., according to Franklyn Smith, the division's manager.

Mr. D'Attili, who was born in Rome, came to the United States as a prodigy at the age of nine. His achievements here include making his debut at Town Hall at sixteen; winning his diploma in piano at the Juilliard School of Music after only one year of attendance; and a tour of the United States and Canada in 1945-46. On Jan. 20, 2946, Mr. D'Attili was chosen by Toscanini to appear with the NBC Orchestra. Following the concert, Toscanini gave the artist an autographed photograph of himself, with the inscription, "Commemorating his magnificent performance of the Martucci Concerto in B flat minor."

The pianist will give a recital in Town Hall on Sept. 8.

Lloyd Harris' Engagements

Lloyd Harris, baritone, is appearing in Richard III with Jose Ferrer in Toronto, after which he flies to San Antonio, Tex., to sing in the Fortune Teller with Rosemarie Brancato. Making plane connections for Toronto again, he will be heard in The Desert Song. Mr. Harris joins the Philadelphia La Scala Opera in September for the Detroit and Buffalo Festivals.

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High Goals Set by National Guild of Piano Teachers

IRL ALLISON

"Nothing is certain except change. Change means either growth or disintegration. In the case of the National Guild of Piano Teachers, change has meant progress, a more perfect plan of operation," said Irl Allison, the founder-president, in his Austin, Texas, home, in regard to the copyrighted Guild Audition Plan for the coming teaching season. While these changes have significant interest for members, who receive the Musical Courier once a month for Guild announcements and news, they also concern piano pedagogues in general.

The Guild Audition Plan has provided set goals for pupils of Guild members, who annually enter the National Piano Auditions, as follows:

The Local Winner's Certificate.
The District Winner's Certificate.
The State Winner's Certificate.
The National Winner's Certificate.
The High School Diploma.
The Collegiate Diploma.
The Young Artist Diploma.
Roll of Distinguished Students.
Five-Year National Roll.
The Guild Teacher's National Honor Roll.

These various goals have been based upon the number of memorized pieces or musicianship phases (scales, chords, arpeggios, sight-reading, modulation, and transposition) the pupil can play before and be passed by an examiner of note each year. For 2 to 3 pieces or musicianship phases, he has been accorded Local honors; for 4 to 6, District; 7 to 9, State; and for 10 or more, National. Passing has been set upon about the same level as that in the public schools, 70 per cent. Upon this plane, the average pupil of the average teacher has achieved an annual average grade of 91 per cent.

Stimulating the Pupil

To stimulate the below-average pupil, Mr. Allison and other Guild members would like to make the achievement of 91 per cent a requirement for students who enter the Auditions one year as district, state, or national winners in order to become eligible for the same or a higher goal the following year. Furthermore, those failing to attain a 91 per cent grade would become ineligible to enter for the same goal the next year and be required to strive for a lower goal until their grade reached 91 per cent, or above.

The Guild High School Diploma has been awarded to high school seniors or graduates who have made a grade of 88 per cent for the playing of a 10-piece program from piano literature composed of selections from the two or three part. Inventions of Bach, the Haydn or Mozart sonatas, a romantic and a modern group, the latter including compositions by an American composer, plus an examination upon scales, chords, arpeggios, sight-reading, modulation, and transposition. Those interested in higher standards would raise the grade requirement for this award from 88 per cent to 91 per cent.

The Guild Collegiate Diploma has gone to high school graduates possessing the Guild High School Diploma, who make 88 per cent, or above, upon the playing of a program made up of Bach's preludes and fugues, Beethoven sonatas, the greater romantic compositions, and a modern American group, plus all musicianship phases. It is believed that the grade required for this award should be raised from 88 to 95 per cent.

The Young Artist Diploma

Two complete collegiate programs, including a full sonata and concerto, plus all musicianship phases, with a grade of 88, has drawn the Guild's Young Artist Diploma. The founder-president and his associates advise raising the required grade for this highest Guild award from 88 to 96 per cent.

The entry of musicianship phases has heretofore been optional. Mr. Allison recommends the requirement of an Irreducible Minimum Musicianship Test for all entrants in the National Auditions that calls for the pupil to play the scale and the I-IV-V-V7-I cadence (as solid and arpeggiated chords) in the key of each piece programmed.

Finally, it is thought that the added goal of a certificate in Social Music, the test to include the playing of hymns, folk and patriotic songs, and a limited number of popular songs, would fit a large number of students for more useful service as pianists in their communities.

"Comments upon these changes, especially the last, from the entire music profession as well as Guild members will be welcome at Guild Headquarters, Box 1113, Austin, Tex.," Mr. Allison stated.

A. B.

NICHOLAS ORLOFF,
Russian pianist, has joined the artist faculty of the College of Music of Cincinnati and will teach two sessions of five weeks each, the first beginning November 11, and the second, April 7, 1947. (Photo by Hughes Studios.)

NATIONAL GUILD OF PIANO TEACHERS
AUGUST ANNOUNCEMENTS

1. **TWENTY-ONE THOUSAND FOUR HUNDRED TWENTY-TWO** (21,422) Piano Pupils of the U.S.A. entered the **1946 National Piano Playing Auditions**, thus qualifying for membership in the **National Fraternity of Student Musicians** for one year.

2. **DIPLOMA WINNERS** with **SUPERIOR RATINGS** may apply for **Full** or **Partial Scholarships** in the following manner:

(a) Write application to Dean of Music of Institutional Scholarship Donors listed on Page 216 of 1946 Guild Yearbook, giving literary and music accomplishments, with letter of recommendation from High School Principal;

(b) Send phonograph records of Pupil's playing of a Classic and Romantic selection, and if possible,

(c) Arrange for personal audition at desired institution, when within geographical range.

3. **FOR 1947 YEARBOOK**, please send the following as soon as possible:

(a) **PHOTOS** of **Five** (or more) **Year National** and High School, Collegiate and Young Artist **DIPLOMA WINNERS.**

(b) **NAMES OF STUDENTS AWARDED SCHOLARSHIPS** in Colleges or Conservatories, and of those Receiving Scholarships from you for Highest Rating in Auditions.

(c) **WHERE** you are studying this summer and **WITH WHOM.**

For information: IRL ALLISON, pres., Box 1113, Austin 6, Tex.

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Prague Plans Another Festival In 1947, Says Firkusny on Return

Since the end of the war and until the Prague Music Festival, the only artists who appeared in Czechoslovakia were from France. A Russian ensemble was present at the Festival, and created much comment. They were Leo Oborin, pianist, and David Oistrach, violinist. Giving joint recitals, they toured as far as Vienna and Budapest. "*Such* artists," said Firkusny, casting his eye skyward. "Such *virtuosi!* I can also say that the artists of the French, British and American delegations did honor to their countries, as well as Canadians."

It was the Prague International Music Festival last May that gave the pianist the opportunity to visit his native land and family for the first time in seven years. Stopping only in London for a BBC broadcast and a reception given in his honor by the Czech ambassador, he flew directly from New York to Prague. Firkusny, a great favorite in his homeland, was happy to note that the people are relieved and hopeful for the future. Almost as important, he thinks, being a musician, is the fact that their enthusiasm for music is as strong as ever.

One of the by-products of the new Czechoslovak government is the fact that all music is state-subsidized and managed. Managers, agents or publicity representatives are not allowed to operate independently, and while many of them are still active, they work for the government and not for their clients.

"My countrymen are eager to welcome new artists after having been cut off from the world for so many years," he said, "and like most European people, they are especially curious about the cultural development of the United States. The American programs at the Festival were very well received, and your Leonard Bernstein, in particular, won the hearts of all Prague music lovers. Samuel Barber also was appreciated. He even conducted a broadcast program of his own works, which was not a part of the Festival. Eugene List and Carroll Glenn wonderfully completed the U.S. delegation."

Firkusny's people are constantly in his mind. "Of course it was an honor participating there as an artist. But it was an equal thrill to be home again, to make comparisons between the present situation and pre-war Czechoslovakia. There now is even more of a forward spirit. The people are ready to work with all their energy to make things better and better. They also are very eager to match ideas and thoughts—and that includes music. To watch how easy it is to bring understanding between artists of all parts of the world is a revelation. The mutual exchange of views, the admiration on all sides, the friendly contacts should set an example for all others."

When asked if he thought that the Festival was a success Firkusny laughed, "Naturally, I think, without exaggeration, that the Festival was a success. There was room for improvement and plans already are under way for next year. But the very fact that Prague with all of its other problems, was able to organize such a purely cultural manifestation, certainly is praiseworthy enough." A little prodding revealed that Firkusny's contribution to the Festival was the Dvorak Concerto, a concerto by Borkovec and a solo recital. In addition he also played in his own hometown, Beno.

Martinu, now in this country, remains the leading Czech composer but, according to Firkusny, Pavel Borkovec is considered one of the leading native contemporaries. There is still Novak, Dvorak's pupil, now in his eighties, who is the dean of all Czech composers. Firkusny describes the Borkovec concerto which has never been played in this country, as difficult sophisticated music with a touch of Prokofieff and Stravinsky.

Much new music was composed during the occupation. Firkusny quotes the name of Reiner with admiration. While in a concentration camp, the young composer wrote a piano sonata using the Czech National Anthem in various forms. The theme was so concealed in contrapuntal forms that the Germans never detected it. "Another composer is Pavel Haas. The poor man died in a concentration camp, where he left many beautiful compositions which I have. I have come back with a big stack of music—all new, all composed and published within the last seven years. Next season I will introduce some to this country."

R. K.

PRESIDENT BENES (left foreground) and RUDOLF FIRKUSNY, center, afetr the pianist's first appearance in his native land in seven years at the 50th Anniversary Festival of the Czech Philharmonic. Standing at right is Rafael Kubelik, conductor of the orchestra.

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FRANZ ALLERS
relaxing with his daughter Carroll and pet police dog after a busy summer of conducting. He led the Toronto Promenade Concerts on June 25 and July 16; appeared at Robin Hood Dell on July 22 and the Lewisohn Stadium, July 29 and 30. (Photo by Carlson.)

Simoneau in Bar Harbor Opera

Leopold Simoneau, young Canadian tenor, sings Belmonte in Il Seraglio at the Bar Harbor Opera Festival in August.

Offers $500 for Piano Concerto

A competition has been opened to composers all over the world for a Piano Concerto, with an American theme, "expressive of this mighty New World from Pilgrim Fathers' Day to the present." The rights will be retained by the composer, except that it may be performed only by Florence Mercur, pianist, for one year, it is announced by Paul Burton, her personal representative. The concerto, in three movements, and of not more than 35 minutes' duration, must be submitted before midnight, June 30, 1947, accompanied by a signed release stating the sender is the composer, to Paul Burton, 246 Fifth Ave., New York 1, N. Y.

Cincinnati Conservatory Head Dies

CINCINNATI.—Dr. John A. Hoffman, 64, dean of faculty since 1933 and director since 1937 of the Cincinnati Conservatory, died suddenly July 29. Born here, he studied at the Conservatory, later in Berlin with Erich Wolff and Richard Lowe, appeared in concert as a tenor in Europe and the U. S. He was long the choir director of St. John's Unitarian Church, taught voice at the Conservatory, and received the honorary Doctor of Pedagogy degree from this school, serving also as former president of the Ohio Music Teachers Association and of the NASM, and former vice-president of MTNA. His widow and a nephew survive.

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THRONGS ATTEND REOPENING OF BERKSHIRE FETE

By JULES WOLFFERS

STOCKBRIDGE, MASS.—Calling on the democratic governments to foster and subsidize music, Serge Koussevitzky reopened the Berkshire Music Center at Tanglewood in the Massachusetts Berkshires on June 30, after a war-imposed shutdown of three years. Addressing students, faculty and friends, the noted conductor declared that cultural and spiritual values are needed to help rebuild a war-shattered world. The democratic governments, he said, have been more concerned with the material than the spiritual, but the time is now ripe for the state to realize its obligations to art. In emphatic fashion he emphasized that both the state and art need each other. The Boston Symphony leader was enthusiastically applauded by the large audience.

Suspended through the three war summers, the Center has been resumed on the original plan, with 350 students registered. As before, main emphasis is being given to group performance in the orchestral, choral and operatic fields. Concerts are being given by the Center Symphony Orchestra, the opera department will give the American premiere of Benjamin Britten's new opera, Peter Grimes, Aug. 6, 7 and 9; the chorus will join the Boston Symphony Orchestra in the regular Festival performances. (Complete review in September issue.)

Bach-Mozart Series

The summer concert season here was opened by Serge Koussevitzky and a select group of Boston Symphony Orchestra players when the first of a series of two Bach-Mozart programs was given Saturday evening and Sunday afternoon, July 13 and 14, in Tanglewood's Theatre-Concert Hall. The regular Berkshire Festival series with the full orchestra is a three week affair. Thus Festival patrons were assured of five weeks of Boston Symphony activity.

For the first program, Dr. Koussevitzky chose Bach's Brandenburg Concertos No. 3 and 5, and, by Mozart, Symphony in B-Flat, No. 33 (K. 319), the Adagio from the Quintet in G Minor (K. 516), and the Serenade in B-Flat for Winds (K. 361).

The presentation of all works was excellent—well-shaped interpretations and almost telepathic response. Symphony pianist Lukas Foss, in the important keyboard part of the Brandenburg No. 5, played with resilient verve and acute sensitivity to make his contribution an outstanding artistic triumph. On this occasion concertmaster Richard Burgin seemed ill at ease while the third member of the concertino, flutist Georges Laurent was his usual competent self.

With the exception of the Symphony all the works were designed for small groups. It is a mistake, however, to imagine that Mozart was particularly fond of a small orchestra for his purely symphonic works. He liked his orchestra (and piano too, for that matter) with large, full tone. As a result, the opening Symphony had a slightly strained and thin effect.

In the Brandenburg Concerto No. 3, it is Koussevitzky's habit to interpolate the Sinfonia from the Cantata "Christ lag in Todesbanden." It has been pointed out before that the anguished, character of the Sinfonia renders it out of place between the rather good humored seriousness of the first movement and the vivacity of the second. Barring this the results achieved near-perfection. The closing Wind Serenade was an individual and collective triumph.

The list for the second program included the Brandenburg Concerto No. 2 and the Suite in D, by Bach, with the Mozart items the "Jupiter" Symphony and the A major Violin Concerto with William Kroll the soloist.

Mr. Kroll demonstrated his mastery of style and tone. The accompaniment was well shaped and beautifully modulated. All other performances were masterly in interpretation. The large audience accorded conductor and players a full measure of approval. The excellent and enjoyable program notes were by the eminent musicologist, Hugo Leichtentritt.

PAULA CRYSTAL,
soprano, has appeared over stations WHOM and WLIB, and for the Dutch Legation of the UN at the Hotel Lombardy. (Murray Korman Photo.)

JOSEPH FUCHS,
prominent virtuoso, joins the faculty of the Juilliard School of Music next season. He is a graduate of the Institute of Musical Art of the School; formerly head of the Violin Department of the Cleveland Institute and concert-master of the Cleveland Orchestra.

Daum under Leigh Management

Margaret Daum, soprano, has been signed to a managerial contract by W. Colston Leigh, Inc. Miss Daum is completing her fourth year on NBC's American Album of Familiar Music. While identified prominently with radio during the past few years, Miss Daum has had a varied theatrical, operatic and concert career.

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BRILLIANT SEASONS LAUNCHED IN LATIN AMERICA

By VERNA CARLETON MILLAN

MEXICO.—The gala opening of the 1946 season of the Mexican Symphonic Orchestra, under the direction of Carlos Chavez, attracted once again a very cosmopolitan audience, heightened by the presence of the President of Mexico and cabinet members. While there was not so much gold braid in evidence this year as last—no doubt because the war is over—the Fine Arts Palace was jammed and seats were sold out well in advance.

Chavez has a curious method of planning his seasons. He opens, as a rule, with a few tried compositions and then works up to the new and unexpected. This opening night's substantial program began with a beautifully restrained and haunting interpretation of the Prelude and Love-Death from Tristan and Isolde by Wagner. Then we heard Beethoven's Third Concerto for piano and orchestra with the Mexican pianist, Angelica Morales, as soloist in a reading correct and precise, but somehow lacking the fire and temperament that have made her solo concerts a delight. The second part was taken up by Beethoven's Fifth Symphony, which Chavez played at an unusually rapid, crisp tempo, startling at first but very effective, and Stravinsky's Fire-Bird, which permitted the orchestra to emerge triumphant, in a shimmering blaze of tonal color.

Chavez's second concert, which began with Beethoven's Coriolanus Overture, reached its highlight with Brahms' Double Concerto, magnificently played by Louis Kaufman, violinist, and Imre Hartman, cellist. Kaufman's clear, soaring tone and superb technique found an admirable foil in Hartman, a truly brilliant musician. Together, they formed an unforgettable combination that dominated all the technical difficulties of this work. The concert closed with Mahler's First Symphony, from which Chavez extracted every possible ounce of emotion for the benefit of the Mahler fans, who filled the hall.

Heifetz and Kurtz

Efrem Kurtz directed two very fine Philharmonic Concerts here on successive Sunday mornings at the Metropolitan Theatre. The first featured Jascha Heifetz as soloist on a program opening with Beethoven's Seventh Symphony; Mozart's Violin Concerto in D Major was played with as nearly a flawless perfection as possible. The second part struck a challenging note with the fresh, young Gayne Suite by Khatchaturian, and then Heifetz returned to play the Brahms Concerto, which drove the audience to such a frenzy of applause that many of them surged down the aisles in a spontaneous ovation.

The second concert was fortunate in having another fine soloist, Witold Malcuzynski, who played Chopin's Second Concerto with a graceful ease devoid of all spun-sugar sentimentality. Haydn's Symphony No. 13, in G Major, Prokofieff's March and Tschaikowsky's Fifth Symphony closed this program. Once again, Kurtz proved himself a magnificent director with a unique style and a highly original approach to music in general.

Malcuzynski gave a series of recitals here at the Fine Arts Palace sponsored by the Daniels Concerts. His fluent style and brilliant technical endowment lend themselves particularly well to the subtleties of romantic music. He played Liszt, Debussy Symanowski and other composers with unusual skill. But it was in his two all-Chopin recitals, the second by popular request, that he reached his finest heights as a pianist.

Vladmir Shavitch conducted Verdi's Requiem for the first time in Mexico at the Metropolitan Theatre with a chorus of 150 and a Philharmonic Orchestra of 100. On the same program, Angelica Morales was soloist in a concerto for piano and orchestra. Shavitch also led Respighi's Pines of Rome in commemoration of the eleventh anniversary of the Italian composer's death. Mme. Respighi, visiting Mexico, was guest of honor at the concert, the proceeds of which are destined for the Restoration of the Cathedral of Mexico.

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COLON OPERA HAS OPENING GALA BILLS

By JORGE M. WHITE

Buenos Aires

The current Colon Winter Opera season has attained a general high level though the two initial gala performances were not entirely satisfactory. The season opened with the revival of Puccini's Manon Lescaut, offered in the traditional performance given in commemoration of the 1810 May Revolution.

Neither the work nor the performance as a whole was suited for a gala night, even if the Puccini opus (not heard here since 1934) remains melodiously persuasive and dramatically effective. Delia Rigal sang the title role with clarity and sureness of tone, but has been heard to better advantage in other parts. José Soler, new tenor from Montevideo, made an auspicious debut as Des Grieux, and Victor Damiani showed veteran skill as Lescaut. Panizza's orchestral version had dynamic force and vigor. The old sets presented were a regrettable exception at the Colon, where sumptuous scenery has become a tradition.

Napolitano Ballet Revived

A further gala performance was offered by the new Government as a homage to the Special Foreign Missions and Embassies. The golden auditorium presented a magnificent sight completely packed by a distinguished international audience; however, the all-ballet program presented was not always up to the circumstances.

After a mediocre interpretation of Sylphides came the interesting revival of Apurimac, a ballet with colorful music by Emilio Napolitano. The effective choreography by Margarete Wallmann, with Dora del Grande and Jorge Tomin as principals, and the gorgeous decors and costumes by Ballester Peña, helped to create a brilliant spectacle. A choreographic realization of the popular Largo by Handel and the Colon's familiar presentation of De Falla's Three Cornered Hat brought the program to an end.

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Activities of the Artists

Mimi Benzell and Martha Lipton, Metropolitan Opera artists, are appearing in the opera season at the Municipal Theatre, Rio de Janeiro.

•

The Record-Album-of-the-Month-Club has chosen Erno Balogh's recording of the Beethoven Pathetique Sonata for their June selection.

•

Erich Siodmak, for three years midwestern representative of the concert division of W. Colston Leigh, Inc., is now associated with Albert Morini Artist Management.

•

Claudio Arrau interrupted the most extensive South American season of his career to return here to play on July 29 at Robin Hood Dell; Aug. 1, the Berkshire Music Festival; 5, Lewisohn Stadium.

•

Carl Jörn, tenor, now teaching voice in Denver, Colo., in July celebrated the 50th anniversary of his debut as an operatic artist, having sung in Freiburg in 1896 in the opera Nachtlager von Granada. He subsequently was a leading figure at the Royal Opera of Berlin, Covent Garden in London, South American opera houses and the Metropolitan Opera.

•

Joseph Szigeti, now on a concert tour of Europe, returns here in mid-October for nationwide appearances.

•

Viktor Fuchs opened his Hollywood vocal studio on July 15 to teach there until Sept. 1, when he returns to N. Y.

The Serge Borowsky Ensemble of Singers, under Mr. Borowsky's direction, gave Rossini's Stabat Mater in Jacksonville, Fla. They were assisted by an instrumental ensemble.

•

Initialing a series of summer programs being sponsored by the Musicians' Club of America, Frances Sebel, soprano, accompanied by Jascha Zayde, radio pianist, was featured in recital at the Ritz Carlton Hotel, Atlantic City, July 30.

•

Roland Hayes is scheduled for a Carnegie Hall recital on Nov. 3; Symphony Hall in Boston, Oct. 27; as well as appearances in Chicago, Seattle, Washington, Portland, Oregon, Los Angeles, and many other centers.

•

Gerald Warburg was scheduled to play his Stradivari cello, "La Belle Blonde," when he appeared with the New York Philharmonic in the Saint-Saens Concerto at Lewisohn Stadium on July 31.

•

Jacques Thibaud, who arrives in January for a tour of the United States, has been invited by Desire Defauw to play three Mozart concertos with the Chicago Symphony early in February.

•

Edwin McArthur reports the St. Louis Municipal Opera is enjoying a fine season. Recently he did a specialty himself, playing the last movement of the Gershwin Concerto, in the third act of Rosalie.

Josh White has left Cafe Society Downtown after a record engagement of four years.

•

Eric Rosenblith, violinist, and Boris Roubakine, pianist, broadcast sonatas by Brahms and Faure over WNYC on July 5, 12, 19 and 26.

•

George Schick is musical director of Lehar's Yours Is My Heart (Land of Smiles), to open on Sept. 5 in the Shubert Theatre, New York. Richard Tauber will be featured in his original role.

•

Heitor Villa-Lobos has invited Ellen Ballon, Canadian pianist, to give the world premiere of his new piano concerto under his direction in Rio de Janeiro on Oct. 26, during her concert tour of South America.

•

Joseph Fuchs was guest soloist at the Water Gate Festival, Washington, D. C., July 5; appeared with the Philadelphia Orchestra at Robin Hood Dell July 16, with George Szell conducting; and in Baltimore, July 30.

•

The Baltimore Symphony Orchestra, Reginald Stewart, conductor, will give its first New York concert in Carnegie Hall on Feb. 15. Soloist will be Georges Enesco.

•

Grete Stueckgold will give a series of three Lieder recitals at Town Hall next season on Nov. 23, Feb. 8, and Mar. 15 at 5:30.

The El Paso Symphony Orchestra is giving "Popular" concerts at the High School Stadium during July and August under the auspices of the city of El Paso, as part of the city recreation program. H. Arthur Brown is director.

•

Marie Fox, Salt Lake City mezzo-soprano, sings Ortrud in Lohengrin and Amneris in Aida at the Jacob's Pillow Festival in the Berkshire Hills of Massachusetts. Friedelind Wagner will stage the operas. Miss Fox also is to give two recitals.

•

The Gordon String Quartet is giving a summer series of 12 Sunday afternoon chamber music concerts at Music Mountain, Conn. This is the 17th season of Gordon Musical Association sponsored concerts.

•

Margaret Daum has been re-elected national president of the Alumni Association of Ithaca College, Ithaca, N. Y., and continues as a member of the board of trustees of that college.

•

The Juilliard Summer School has a record registration of over 2,000, George A. Wedge, director of the session, announces. More than 700 are veterans, men and women.

An anonymous donor has given The George Barrere Prize of $300 to be awarded annually to the flute student of the Juilliard School of Music adjudged to make the most progress during the year and show the most promise. This award is to be applied to next year's tuition.

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CHICAGO Revels in Outdoor Fare

By ELSA BOROWSKI

CHICAGO.—Midsummer music is at full flood in Chicago, with thousands availing themselves of the eight orchestral concerts a week provided by the Chicago Symphony Orchestra at Ravinia Park, on the Northshore, and by the Grant Park Symphony, on the lakefront. The numerous conservatories and private studios boast a record enrollment—in fact, the returning soldier, functioning under the so-called GI Bill of Rights, has created a situation in which the demand for instruction in the Arts far exceeds the number of teachers to supply it.

Here, too, there is music for the hearing, as artist teachers in all the schools are giving recitals for the student bodies. Such names as Rudolph Ganz, Paul Stassévich, Thaddeus Kozuch, Edward Collins, Rudolph Reuter, Marion Hall, Edward Molitore, Beatrice Eppinelle, Hans Hess, Richard Czerwonky, to mention only a few, are featured, in addition to a number of chamber music concerts and lectures. On the campus of the University of Chicago the music scheduled includes a series of six organ recitals by Marcel Dupré, celebrated organist of the Church of San Sulpice and professor at the Paris Conservatoire, who is conducting a five-week master class in organ playing during the summer quarter.

National Association of Music Merchants' Convention

Significant in another sense was the first post-war convention of the National Association of Music Merchants, which held forth at the Palmer House July 15-18, with approximately 8,000 registered visitors in attendance. Nearly 200 exhibitors made an impressive showing of the numerous research developments in many lines of merchandise brought about during the war years, when production was at a standstill. With reconversion for civilian manufacture virtually completed, the coming year promises to make this country the world center of the music instrument industry—a reversal of an established trend indicated by the presence of buyers from Honolulu, Port of Spain, England, Porto Rico, France and Italy at the convention. Technical advances in radio, television, FM, the electronic organ, pianos, band and orchestral instruments, phonographs, records, improved designs in the outward aspects of radio cabinets and pianos, etc., all were lavishly displayed. One of the most interesting developments was a little piano keyboard for the use of small children. A national campaign to place used musical instruments in the hands of school children, deprived of musical instruction because of war-born shortages of musical instruments, was the special project launched by the NAMM, in co-operation with music educators and outstanding band and orchestra leaders. There will be a drive to find, buy and recondition used musical instruments, according to a statement made by E. R. McDuff, president of the National Association of Music Merchants, to be resold at nominal cost to the children of this country in order to further talent and artistic expression of our American youth, and to save school bands now going out of existence because of the shortage of instruments. Members of the Association will designate their stores as depots and will rally all music stores of the nation to become depots where residents can sell old instruments for reconditioning and resale at nominal cost to children of their respective communities.

Magnavox Banquet for Dealers

One of the highlights of the convention was the banquet given for 500 dealers and friends, by Magnavox Co., whose exhibit was one of the largest and handsomest on display. The toastmaster was Gerard Ungaro, general counsel for Magnavox, and there were speeches by Richard O'Connor, president, Frank Freimann, executive vice president, Del Wakeman, advertising manager, E. R. McDuff, president of NAMM, and Lester Sholty, of Maxon, Inc. A note of high optimism for the coming year pervaded the frank discussion of the problems of manufacturing, distribution and merchandising. A great acceleration of production is to be expected, now that the most difficult days of reconversion and material shortages are safely passed.

Ravinia Festival Launched

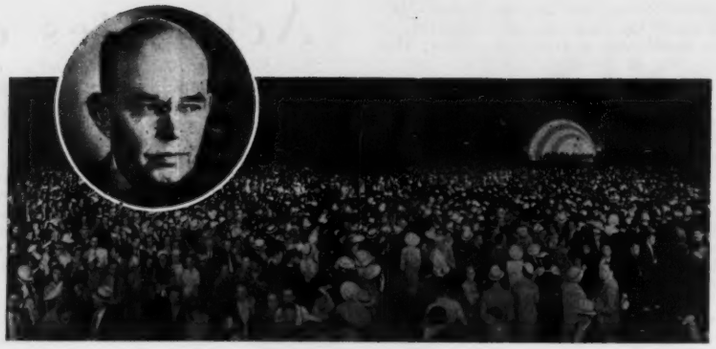
The Ravinia Festival began its seven-week season, June 25, amid the sylvan beauties of the park and with good weather (in the main) as an invaluable ally. Public response, good at the start, has steadily grown, with 5,700 in attendance to greet Nathan Milstein, as soloist, although it was one of the hottest nights on record, with the temperature soaring perilously close to 100 degrees. There are four concerts weekly, played by the Chicago Symphony Orchestra, and to date three conductors have been heard—George Szell, who occupied the podium for two weeks, William Steinberg and Carlos Chavez, the two latter accounting for one week's concerts each. Jarmila Novotna, Czechish soprano of indubitable charm, was soloist at two concerts, and was especially memorable in a seldom heard aria from Dvorak's Rousalka and Leise, Leise, from Weber's Der Freischuetz. Leon Fleisher displayed his remarkable pianistic gifts and surprising musical maturity in four concertos—Brahms' D minor—in as many concerts. Nathan Milstein, despite the soaring temperature, and excessive humidity, gave a scintillating and immaculate performance to Lalo's Symphonie Espagnole, and is scheduled for three more appearances.

George Szell, whose fine musicianship and authoritative direction are well known to Ravinia audiences, was warmly welcomed after a summer's absence, but there is no denying that his choice of programs which included eight Beethoven symphonies, and the barest minimum of contemporary music, could be questioned as open-air summer concert fare. William Steinberg, after he had accustomed himself to the over-brilliant acoustics of the shell, achieved great success with the audiences, establishing himself as a conductor of dramatic power and propulsive drive. To Carlos Chavez goes the credit of having drawn the best quality of tone from the orchestra, the most sensitive interplay of light and shade and the must supple readings of the scores performed.

Open Air Concerts at Grant Park

The eight-week season of open air orchestral concerts on the lakefront, which is annually sponsored by the Chicago Park Distrct, got under way July 26. The Grant Park Symphony orchestra, drawn from the personnel of a number of the major orchestras of this country, and rehearsed and brought into shape by Nicolai Malko, permanent conductor, plays four concerts a week to enormous and enthusiastic crowds. The present policy comprises two regular symphony concerts a week with soloists, directed by Malko, and with a different guest conductor accounting for the other two, which are of a lighter genre.

The list of soloists includes a number of Chicago artists who were chosen in audition before the season began, as well as a generous assortment of performers of national repute. Malko deserves special commendation for the interest and variety disclosed in his choice of programs. Highlights of the first four weeks are numerous—the appearance of Robert Merrill, baritone, at the opening concert, when his prodigal wealth of voice won acclamations from the audience; Ruggiero Ricci's brilliant fiddle playing; Frances Yeend, soprano, and Mario Lanza, tenor, who came unheralded and provided the major surprise success of the season thus far; Jesus Sanroma, pianist, whose way with Gershwin's Rhapsody in Blue and the Concerto in F was greatly to the public's liking; Vivian Della Chiesa, soprano, who achieved great success with Verdi's aria Ritorno Vincitor from Aida and a number of songs; Malko's musicianly readings of Franck's symphony, Dvorak's New World symphony and



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GRADUATION HONOR. Dr. Rudolph Ganz, president, Dr. William Schuman and Dr. Hans Rosenwald, dean, at the Chicago Musical College Commencement, where Dr. Schuman, president of the Juilliard School of Music, received the honorary degree of Doctor of Music.

Shostakovich's First, the initial performance of which he conducted 20 years ago in Leningrad, etc., etc.

The remaining list of guest conductors and soloists who have been heard in the first half of the season are Robert Stolz (all-Viennese programs), Leo Kopp, who substituted at the last moment for Franco Autori and was well received by the public and press; Izler Solomon, who gave a memorable performance of Haydn's C major symphony, among other things; Muriel Meinken (pianist), Jane Pabst (mezzo soprano) Virginia MacWatters (soprano), Thomas Hayward (tenor), Margaret Evans ('cellist), Carole Stafford (soprano), Ingrid Hallberg (mezzo soprano), Eddie Katz (violinist), Robert Weede (baritone), another headliner, whose success was very great, Virginia Marsh (soprano), Carol Smith (contralto), George Tozzi (baritone), Dorothy Kay (soprano), and Israel Baker (violinist).

Chicago Opera Announces Auditions

Fausto Cleva, General Artistic Director of the Chicago Opera Co., announces national plans for Auditions to be held in connection with the 1947 season of opera. The purpose of these auditions is to give young singers of outstanding ability an opportunity to appear with the Chicago Opera Co., not merely in "bit" parts, but in important roles, after the aspirants have concluded months of study, including presence at rehearsals and actual performances. Mr. Cleva specifically mentioned that because an opera season must be planned months in advance, there are only a few small roles remaining to be filled for the 1946 season, hence these plans for 1947. All applications should be addressed to Mrs. William Cowen, c/o Chicago Opera Co., 20 N. Wacker Drive, Chicago, and should be postmarked not later than Aug. 31, 1946.

Roosevelt College Faculty Appointments

The Roosevelt College School of Music announces the following faculty appointments for the coming season: Joseph C. Bauer of New York, professor of voice and acting chairman of the Department of Voice; Eva Jack, associate professor of Music Education and acting chairman of the Preparatory Department; Thelma Wade Brown, soprano, instructor in voice. Mr. Bauer, who began his career as concert singer and teacher in Munich, launched a number of successful artists in Central Europe before coming to this country in 1940. Residing in New York for the past six years, he again produced a number of pupils who have won outstanding success in concert, broadcasting and operetta. Miss Jack completed her studies in piano and normal training at the London Academy, London, after considerable professional activity in Chicago as a teacher of piano and normal training. Thelma Wade Brown, well-known Negro soprano, has appeared widely in concert and oratorio in this country and Canada, as well as in productions of Aida and Tropical Pinafore.

Midwestern Conservatory Adds Teachers

Harvey Ringel, Dean of Midwestern Conservatory, has announced that the entire complement of the Chicago Symphony Orchestra Woodwind Quintet has been engaged to teach at the conservatory beginning with the Fall term, Sept. 16. Besides being expert solo and ensemble performers, each member of the Woodwind Quintet has demonstrated his teaching ability and has been selected by the conservatory in order to maintain the highest standards of artistry and musicianship on the teaching staff. Ralph Johnson, flutist, preceded his ten seasons with the Chicago Symphony Orchestra as first flutist with the Detroit Symphony. Robert Mayer, returning from the service, where he was in charge of auditioning all musicians entering Camp Lee, Va., has been with the Chicago Symphony since 1931, following some years' experience with the Minneapolis Orchestra; Jerome Stowell, clarinetist has been for ten years with the Chicago Symphony, two seasons with the Grant Park Symphony; Harry Jacobs, horn player, was with the Chicago Civic Opera Orchestra and the Minneapolis Symphony before joining the Chicago Orchestra; Wilbur Simpson, bassoonist, returning to civilian life as first bassoonist of the Grant Park Symphony has been engaged for the 1946-47 season with the Chicago Symphony Orchestra.

Dan Baker Studio Notes

Artist students of the Dan Parker vocal studios are increasingly active in the professional field. Laura Collins, soprano, recently appeared in recital under the auspices of the Thursday Musical Club in Minneapolis, followed by a later engagement with the Minneapolis Woman's Club. Mildred Gray Raisky, soprano, gave a recital for the Progress Club of South Bend, Ind., and for the Sigma Tau Sorority Mother and Daughter Banquet in St. Joseph, Mich. Peggy Pokarney, sorano, appeared in recital before the Woman's Club, De Kalb, Ill. Beverly Peterson, soprano, was soloist at the Annual High School and Glee Club concert in Ottawa, Ill., and sang at the Veterans' Hospital at Dwight, Ill.

Czerwonky Directs Chamber Recital

Richard Czerwonky, faculty member of the De Paul University School of Music, directed a chamber music recital, July 5, at the Little Theatre. Works performed were Haydn's D minor quartet for strings, Halvarson's Passacaglia for violin and viola and Saint-Saens' Trumpete septette.

(*Continued on page 34*)

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NEW PUBLICATIONS

Paul Hindemith has accepted the commission offered to him by the Dallas Symphony Orchestra. He will receive $1,000 for a symphonic work of 20-40 minutes' duration which is to be played by the Dallas Symphony under Antal Dorati's direction next season. The orchestra's board of directors, headed by D. Gordon Rupe, Jr., will commission a composer annually. . . . It was Leo Sowerby's The Canticle of the Sun, commissioned by the Alice M. Ditson Fund, premiered by the Schola Cantorum in Apr. 1945 that won the $500 Pulitzer award this year. . . . The Society for the Publication of American Music announces that its annual chamber music competition for American composers will be for compositions for wind instruments scored for not more than six parts. Works may be for solo voice with wind accompaniment of not more than five parts, or a suite or sonata for instruments—wood-wind, brass, or a combination of both. Scores should be sent to Mr. Philip James at the New York University between Sept. 1 and Oct. 1, 1946. . . .

Mrs. Walter S. Fischer, on behalf of her late husband and the directors of Carl Fischer, Inc., presented Arthur A. Hauser a wrist watch commemorating the 25th anniversary of his employment by the firm. Mr. Hauser automatically became a member of the Carl Fischer Twenty-five Year club which boasts a membership of 18 men and 2 women. Serving as Sales Manager for many years and apponited Vice President in 1943, Mr. Hauser was elected to the Board of Directors in 1944. . . . First performances of original band works by Pedro Sanjuan and Herbert Haufrecht were given by the Goldman Band during the week of July 22. . . .

Broadcast Music, Inc., has taken over the complete French-Music catalogue controlled by Raoul Breton and his French publishing house. The contract gives BMI sole selling and distributing rights in this country and Canada.

Three winners of the 1946 Composers Press, Inc., Publication Award Contest have been announced. They are Vivian Fine (Quartet for Flute and Muted Strings), Leon Verrees (O Do Not Ask, O Lord, an anthem for mixed chorus and organ) and Granville English (Wings of a Dove, a vocal solo with piano accompaniment). Since the jurors were unable to make a choice between the three works, the cash award of $100 had to be divided three ways. . . . Recent gifts of original manuscripts to the Library of Congress have been Gershwin's Rhapsody in Blue and Earl Robinson's Ballad for Americans. The former was given by Ferde Grofè and the latter by John Treville Latouche. . . .

Among new publications in France is La Belle Histoire de Musique, by Jose Bruyr, issued by Edition Correa. In preparation by the same author are a monograph on Honegger at 45 and a Petite Histoire des Lyriques de Paris. . . . Arrow Music Press, Inc., has donated more than seventy publications in various musical forms to the Hebrew University Library. . . .

The Two Marches by Darius Milhaud premiered by the Goldman Band, under the direction of Richard Franko Goldman, in Central Park on July 14, were commissioned by G. Schirmer, Inc., and, scheduled in honor of Bastille Day. . . . Three songs by Helen Thomas—Tippie, Hurdy Gurdy-Tippie's Valentine, and A Christmas Song—have been bought by Schirmer's. . . . Atlanta, Ga., is launching a full-fledged symphony orchestra under the direction of Henry Sopkin, the Carl Fischer consultant for orchestral music. . . . The Tale of Tanglewood, a 101-page book illustrated by M. A. De Wolfe Howe with an introduction by Serge Koussevitzky, has been published by the Vanguard Press.

Score

LE BAL MARTINIQUAIS, by Darius Milhaud. Delkas Music Publishing Co., Los Angeles. $1.50.

This orchestral work is in two parts—Chanson Creole and Biguine—and is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, a percussion battery, harp, and the usual strings. It drips with local color, is sumptuously orchestrated, has many rhythmical tricks, and the clarity in part writing that Milhaud always possessed. The score appears to be a copy of the composer's own manuscript.

For Two Violins

SIX SONATAS, by Jean Marie Leclair (1697-1764). Op. 3; Vol. I, Nos. I to III; Music Press Ensemble Series, edited by Sydney Beck. Music Press, Inc., N. Y. $2.50.

These works by a famous French violinist-composer and pupil of Corelli, who composed operas, ballets and many string compositions for the famous Concerts Spirituels, first appeared in Paris in 1730. There is no *continuo*. Though originally written for viols, the sprightly scores are equally at home on two violins. The writing is in balanced contrapuntal manner, though spare harmonically. There is charming fancy and much delight in the works. Well printed edition, though the fingering is not indicated.

Violin and Piano

SONATA, Op. 94, by Serge Prokofieff. Am-Rus Edition, Leeds Music Corp., N. Y. $3.

Edited and annotated by Joseph Szigeti, this sonata was introduced by the violinist to America in 1944. Typical of late Prokofieff works like the Fifth Symphony and Seventh Piano Sonata, it is written in a masterful manner without sacrificing emotional impact to formal mannerisms. The idiom is familiar and every note is stamped with the Prokofieff personality. Of the four movements, the second, a piquant scherzo, is the most immediately accessible. It is in the first, however, that the most concentrated musical thought occurs. Despite the seeming simplicity of the opening measures, despite its almost too-obvious elegance, the theme is a fine and pure one, neo-Mozartian in a certain sense. Needless to say, the entire sonata demands musicianship and technical mastery of no mean order. The violinistic hazards, especially in the last movement, match the piano difficulties. With all the complexities, the music is rewarding enough for everybody to try to struggle through it.

Piano Solo

INTRADA AND FUGUE, by Isadore Freed. Axelrod Music Publishers, Providence, R. I. 75c.

Freed has written this Intrada and Fugue on the name A. C. F-iler. (The two I's are La, or A; the r is Re, or D.) The music is dignified, well worked out, with some bold harmonies punctuating the classic counter-point. Pianistically the piece lies well in the hand, and the letters Freed has chosen make an excellent fugal subject. The composer does not overstate his case, and one has the feeling that his work is exactly the right length for his material.

SONATA, Op. 29, by Nikolai Lopatnikoff. Associated Music Publishers, Inc., N. Y. $2.50.

Virtuoso material, this; and also an excellently constructed sonata with strong melodic leanings. There are three movements. The first, allegro risoluto, is marked with a definite rhythmic pattern and a singing second theme. The andantino is pronouncedly Russian in mood, with rich harmonies and the familiar minor plangencies of Russian melody. In the last movement, a toccata-like figure plays a prominent part. There also is a brief canon, a further contrapuntal passage, and a return to the toccata figure. Octaves, arpeggios for the right and left hands, and passages involving complicated finger work make the piece impossible for all but quite advanced pianists.

For Voice and Piano

BALLERINA (Pizzicato from Sylvia), by Delibes, transcribed by Frank La Forge. English and French lyrics by Georges LeMaitre Toupin. Carl Fischer, Inc., N. Y. 60c.

This is the famous Pizzicato Polka from Sylvia, of the plucked strings, but here given a rather arch lyric which portrays a young ballet girl opening the message that comes with a nosegay. The slow section is made to hymn the lover's plea to wed, and the conclusion is again mostly devoted to "Ah's" and cadenzas. This ranges from middle C to C above the staff and requires command of pizzicato effects, and much "staying power."

THREE REVERIES, by Carl Deis. (The Glory of A Thrush's Song; There's a Door in My Heart; and Stars and You); words by Lorraine Noel Finney; G. Schirmer, Inc., N. Y. 50c., 50c., and 40c., respectively.

These are popular concert works of the lighter nature, The Glory of a Thrush's Song being a warmly lyrical outpouring that depicts two lovers listening to the bird and wishing for the coming of peace. Dedicated to Benjamin De Loache, it has two versions—high, range E to G above staff (optional A flat); low, middle C sharp to E flat (optional F). There's a Door in My Heart (dedicated to Donald Dame), is a clear, rather simple lyrical work, with fascinating piano effects, and with a strongly ardent, sustained conclusion. (Range, low, A below staff to E flat, optional F; high, D to A flat, optional B flat). Stars and You (dedicated to the Fliers of Our Armed Forces) is a serene ditty which sings of what one experiences "above the murky darkness." It has a soaring conclusion. Low voice, range from B flat to E flat; and high voice, from E flat to A flat.

TTBB

OLD BANGUM, arr. by Donovan Richard. An elaborate setting of the Virginia Ballad with a four-hand piano accompaniment. Orchestral score and parts are also available from the publisher. J. Fischer & Bro., N. Y. 25c.

SSA

WEARY, by Edward Shippen Barnes. A lovely atmospheric setting with a quiet piano background to a translation by Henry H. Hart from the Chinese of Fan Tseng Hsiang (A Garden of Peonies). J. Fischer & Bro., N. Y. 16c.

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BERNICE FROST SAYS . . .

THE STUDIO RECITAL

We are ever seeking something novel in recitals for our piano pupils. Teachers write constantly about the real need of something "new" in piano recitals. There are endless ideas that may be worked out for these events. Most of them take much time and effort on the part of the teacher, however, and in these busy times there is little leisure to devise something unusual. But there are a few ideas that can be considered from the beginning of the season, without any divided thought by the teacher.

A series of recitals throughout the season is a project which would seem to need much extra planning. It really does not if the selections given the pupils are chosen with this in mind. A Bach program followed by a Haydn one, then Mozart, etc., will prove interesting and helpful to every class member. It will also create a new interest in these composers.

Other suggestions are: a series of recitals drawn from music of different countries; or selections with titles from nature; or works describing the seasons of the year; or about animals, pets; or in general about any topic of interest to pupils, chosen according to their age levels.

•

Too much is often made of the annual recital—the big closing event of the season. So frequently it becomes a social affair or a "show-off" event for the teacher.

Much time is wasted by teacher and pupil on the "recital piece"—as if it were the only music finished during the season.

Every pupil should have at least six solos well learned by spring, and from these the recital numbers should be selected about a month before the performance is to take place. Not only will this procedure be better for teacher and pupil; it will save the family the trying ordeal of listening for months to one or two numbers!

Many programs come in at this time of year, but there is room for much more variety than is found in most of them. They follow too closely the same pattern.

Among the many which the writer received there is one which is indeed unusual—as it was given by the piano teachers themselves. What a fine thought! One finds in this musicale ensemble and solo selections ranging from medium to those of greater difficulty. Each teacher performed one number only, thus giving none too large a responsibility. Such an original idea should be used in every city. Providence, R. I., where it originated, is to be congratulated.

Hand Position

After one of my recent recitals given by pupils five to eight years of age, I was criticized for their lack of good hand position. I was well aware that their fingers and hands were not in the playing position we hoped later to attain, but their tone was good and they were loose and relaxed. Had I insisted on good position the playing conditions would have been wrong. Was I not correct in this?

L. C.

You were definitely right in your efforts to have the playing conditions *rather than playing* positions *correct. From five to eight years is often too young to strive for curved fingers. There must be further physical development before such control can be safely exercised. A good tone is the most important element for first playing.*

Slow Thinker

Will a slow-thinking pupil ever become a fast sight reader? Is it not impossible to train for any speed in a pupil who naturally thinks and moves slowly?

That there are those who do not read as quickly as others is a truth all piano teachers must recognize. Fortunately the slow-thinking pupil is generally a careful and accurate reader, often acquiring in the end a sight-reading ability surpassing the pupil who is quicker-thinking but apt to lack concentration and read inaccurately. We can develop only in proportion to what is within, but teachers must be sure the slow reading is due to slow thinking and not due to lack of attention and poor concentration.

Interval Recognition

For some time I have realized the value of training pupils to recognize intervals quickly and to develop the keyboard "feel" of intervals. The results are astonishing and make the technical work a pleasure. I have one pupil who does not sense intervals due to a poor "eye focus." Is there anything I can suggest to her to improve this? N. V. R.

With this pupil use music that is well spread out on the page and printed in good-sized type (too large type is just as bad as too small). Use studies and pieces that stress one interval only until pupils can readily respond to this one interval. Also remind the pupil that the upper and lower notes of the thirds, fifths, sevenths, are always on lines or spaces: the notes of seconds, fourths, sixths and eighths are always on "line and space," or "space and line."

The New Pupil

Last season I had several new pupils who had previously studied, and most of them had been playing music too difficult. For several reasons I did not put them back in their work but I realize now it would have been easier for me if I had. What do you think should be done under similar circumstances? J. A. W.

Your question seems to answer itself. You now know you should have placed these pupils where they rightly belonged. They proved their faith in your ability as an instructor by coming to you. You did not keep that faith because you did not teach them to the best of your knowledge and your "many reasons" do not justify you in this. In the future, not because it may be easier for you but in fairness to all, place pupils where they rightly belong. Even if they become discouraged and discontinue lessons, you will at least know you have done the right kind of teaching.

NOTES ON NEW MUSIC

By GUSTAV KLEMM

For Piano Solo

REVOLT IN RHYTHM, by Robert Syd Duncan, 40c. This novelty plays fast and loose with the Kreutzer exercise which Jack Benny practices so faithfully but with such poor results. A clever bit of foolery, quite swingy, and well-written. Oliver Ditson Co., Philadelphia, Pa.

DANZA EN LOS ESCALONES, by L. Leslie Loth, 40c. An engaging *paso doble*, centering pretty closely about a melody that keeps climbing up the diatonic scale. Rather easy. Whitney Blake Music Publishers, New York City.

TOCCATA OSTINATO, by Robert Palmer, 60c. Dedicated to William Kapell, this extremely difficult six-page piece will reach its fullest effect only under the fingers of such an artist as the dedicatee. The rhythm is mostly 13-8, with a few brief excursions into 11-8. Good writing. Elkan-Vogel Co., Inc., Philadelphia, Pa.

KEYBOARD PICTURES, by Charles Haubiel, 60c. Each of these six pieces—Who's Knocking; I'm Knocking; Hoppety, Skippety Jump; You'll Be Sorry; I'm Lonesome and Playing Tag—centers about a pattern which, once detected, makes for easy assimilation of the piece. When either hand is employed with the pattern, the other hand has a very simple part. Large notes. Rather interesting. **DANCE OF THE DORIAN YOUTHS** (25c.) and **THE FAIRY SPINNING WHEEL** (35c) from Etchings, 1st Group, by Charles Haubiel. The Dance is in 7-8 rhythm and the mood is quite charming. Single chords (first inversion and triads) in the right hand over single low pedal notes in the left. In the other piece, the spinning wheel goes its customary way in the left hand, with occasional aid from the right. The Composers Press, New York City.

POLONAISE, in A flat major, by Frederic Chopin, 40c. Still another arrangement, by Thomas J. Gerald, of "the" Polonaise. Well-made and pianistic. Paragon Music Publishers, New York City.

THEME FROM SYMPHONY NO. 5 by Tchaikovsky, 30c. The famous *Andante cantabile,* boiled down to two pages, the simple, effective arrangement being by the experienced Maxwell Eckstein. Carl Fischer, Inc., New York City.

For Violin

LITTLE MARCH, by Russell Webber, 50c. An attractive two-page composition that the young beginner will enjoy tossing off. Using an old folk-tune, the composer has employed musical skill and good taste in his setting. **DONKEY DOODLE,** 50c; **CONTRA DANCE,** 50c; **PETER RABBIT,** 90c., by William Kroll. All three of these interesting items stay in the first position. The solo part is provided with a piano accompaniment and an optional second violin accompaniment, the latter rather difficult. The expected hee-haws peep through the jolly pages of the first one; the second is a running waltz; the third is mostly frisky sixteenths in 2-4 rhythm. Musicianly in content, they will appeal to the violinist of above-average intelligence and imagination. G. Schirmer, Inc., N. Y.

For Voice

MANDY LOU, by Frederick Hall, 50c. A slightly dated relic of earlier and happier days, the dialect text by Paul Lawrence Dunbar. It's the sort of song that calls for the support of a male quartet, a-hummin' and a-plunkin' in the background. That ought to give you an idea. Edward B. Marks Music Corp., N. Y.

GOSSIP, by Victor Young, 50c. Gossip, it seems, is a small grey mouse that burrows into any one's house. Done up to tempo, it will prove quite an effective song. Several glissandos in both the voice and piano part point up the humor that lies in the text by Frances Frost. **LULLABY,** words and music by James Beni, 40c. A tender little lullaby. Sung softly and with feeling, this two-pager will prove a charming recital item. Quite unpretentious and leaning slightly to the "pop" side. John Church Co., Philadelphia, Pa.

For Orchestra

A LOVE SONG, by Clara Edwards, and **AVE MARIA,** by Father Owen McEnaney, each $2.50. Both of these arrangements, by the expert Adolf Schmid, are for full orchestra but, by clever cross-cueing, may also be employed by concert and small orchestra. The arrangements serve both as straight orchestral pieces or vocal accompaniments. The score and parts are reproduced from manuscript. Oliver Ditson Co., Philadelphia, Pa.

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Berúmen Pupils in Musicale

At the La Forge-Berúmen Studios six young men, pupils of Ernesto Berúmen, appeared in piano musicale. Tommy Dineen displayed command of fingers and musical sensitiveness. Thomas Mullady, in Chopin works, proved a possessor of well developed technique and brilliant touch. Stanton Carter included a sparkling rendition of the Ritual Fire Dance by de Falla. Benito Lopez gave an excellent account of himself in Chopin and Liszt music. Compositions by MacDowell, Debussy and Rachmaninoff played by Joseph McKibben had able exposition. Chopin, Debussy, Palmgren and MacDowell numbers presented by Cecil Gordon were given with musicianship. A cordial audience demanded encores. B. A.

Edgar Milton Cooke Singers Appear

Engagements from coast to coast and overseas are included in the current schedules of artist-students of Edgar Milton Cooke. John Lawler, engaged by the Philadelphia La Scala Opera for its tour and season in Philadelphia, also is bass soloist at Holy Trinity Church. John Harrold is leading tenor with the Rosalinda production now overseas, and Angela Carabella, mezzo-soprano, is with the same company. The tenor soloist at the First Presbyterian Church, Hackensack, N. J., is Arthur McCarthy. Appearing on Broadway with Call Me Mister are Ruth Feist, soprano, and Gene Tohen, tenor. Ruth Karen, soprano, is in the Student Prince at Atlantic City. In Hollywood are Chili Williams, soprano, and Edna Skinner, soprano, of the Oklahoma company, now with M-G-M.

Maude Douglas Tweedy Pupils Heard

Ruth Shafer, soprano, was heard in recital at the studio of Maude Douglas Tweedy, with Alice Wightman at the piano. Artist-students of Miss Tweedy have been engaged in many activities. Eleanor Waldon, contralto, was soloist with the Bach Circle at the Metropolitan Museum. Luther Johnson was baritone soloist with the Hall Johnson Chorus at the New York City Center in Hall Johnson's The Son of Man. A recital of Mildred Tyson songs with the composer at the piano was recently given at the Park Avenue Church by Jessie Armor, soprano, who also presented a program at the Derry Methodist Church in Herminie, Pa.

Activities of Emmy Joseph Students

Manfred Hecht, artist-pupil of Emmy Joseph, has been engaged as a featured singer at the Papermill Playhouse in Milburn for the summer season, and also to give three concerts with orchestra in New Orleans. Allen Sharp has joined the cast of Oklahoma. Sara Mae Endich will be heard in recital in Steubenville, O. A group of singers from Miss Joseph's studio are booked to present operas in concert form at various summer resorts.

Mario Summer School In Final Season

This appears to be the final season of the Mario Summer School in Bethel, Conn. Queena Mario founded the school in 1938 in order to provide young singers with a stepping-stone from amateur to professional standing. With the celebration of her 50th birthday this summer, Mme. Mario has decided to teach only during the winter, and vacation here and abroad during the four summer months. Audrey Bowman, Vivian Bauer, John Baker, Andzia Kuzak, Dorothy Sarnoff, and Yolanda Lupacchini are among the artists who sang their first operas in the studio-theatre.

BYRON JANIS,
young American pianist, who has signed a two years' contract with S. Hurok, receives congratulations from Adele Marcus, with whom he studied for six years.

Schorr Resigns from Julius Hartt School

Fredrich Schorr has resigned as head of the vocal department at the Julius Hartt Musical Foundation in Hartford, Conn. He will teach only in New York City at the Manhattan School of Music and at his private studio.

Miami U. Establishes Chair Of Creative Music

OXFORD, O.—Miami University has announced the resignation of Dr. Joseph W. Clokey as Dean of the School of Fine Arts, effective at the close of the academic year 1945-46. After taking leave of absence for 1946-47, Dr. Clokey will return to Miami University for part-time service as Professor of Creative Music. He will be succeeded as Dean of the School of Fine Arts by Dr. Gordon Sutherland, former faculty member of the American Conservatory, Grinnell College, and Pomona College, and, during the war, personnel director of the Harvard University Radio Research Laboratory.

Engagements for Voge Pupils

Alois Poranski, bass, an artist from the studio of Harry H. Voge, sings Osmin in the Abduction from the Seraglio and Pandolfo in La Serva Padrona with the Chamber Opera, Rexford Harrower, director, at Bar Harbor, Me. Mr. Poranski makes his Town Hall debut on Oct. 15. John Bayer, another singer who is studying with Mr. Voge, has a year's contract with the Paper Mill Playhouse, Milburn, N. J., and is currently appearing in New Moon.

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JOHN FRANKLIN ALEXANDER,
tenor, as Canio in Pagliacci in the production of the Leoncavallo opera by the American Promotion Co. at the Masonic Temple, Detroit, Aug. 4 to 10. Mr. Alexander is an artist-pupil of Robert Powell of the Cincinnati Conservatory of Music.

Musicale by Huss Pupils

Pupils of Mr. and Mrs. Henry Holden Huss recently gave an informal hour of music in the Glenn Clement Studio in Steinway Hall. The program of songs and piano pieces was interpreted with intelligent and musical feeling. The students participating were Miriam Manon Brackman, Helen Field, Ethel Goldner, Gwendolyn Goldie Haber and Rita Miller.

By special request, after the students' recital, Mr. Huss and Helen Field (at second piano) interpreted the first movement of Huss' concerto in B major, op. 10, which the composer has performed with the Boston Symphony, New York Philharmonic, Pittsburgh, Cincinnati, St. Paul symphonies, and with the Detroit Symphony, Gabrilowitch conducting. It is interesting to note that Huss premiered it just 49 years ago. Raoul Pugno played it with the Monte Carlo Orchestra and Adele Aus der Ohe toured with the Boston Symphony presenting it in five cities. Early in March, the work was performed by Ernestina Crisologo, the 16-year-old artist-pupil of Prof. Bernardino Custodio, under the latter's direction with the 100-piece Manila Orchestra in Manila.

Mr. and Mrs. Huss are spending the summer at their home at Diamond Point on Lake George, where Mr. Huss composed many of his chamber music works, notably his Viola Sonata and his second Trio.

W. A. T.

STUDIO NOTES

George Neikrug, cellist, has been added to the faculty of the Peabody Conservatory of Music, and will also be solo cellist of the Baltimore Symphony Orchestra.

•

Catherine Berberian, mezzo-soprano, and Bertram Rowe, baritone, sang in a recent Sunday Afternoon Concert at the Brooklyn Museum. Both vocalists have appeared on The Kellogg Gems, arranged by Lucile Kellogg in the Little Theatre of the 63rd St. YMCA.

•

Rosalyn Tureck, pianist, is holding a master class from July 15 to Aug. 17 at the Music and Arts Institute of San Francisco, Inc.

•

Rose Raymond presented her pupil Joyce Barnes in a piano recital at the Community Church, Great Neck, L. I.

•

A program of piano music was given by pupils of William Krevit at the Neighborhood Club, Brooklyn.

•

Effa Ellis Perfield made an address on the Trinity Principle of Pedagogy at the recent piano recital of pupils of Marree Elizabeth Gardner.

•

Evelyn Keller, soprano, artist-student of Hans J. Heinz, who sang in Menotti's new opera The Medium, has been engaged by the Chicago Opera and by Covent Garden, London. Miss Keller will sail for England in November.

•

Pres. Charles Seymour of Yale University has announced the appointment of Quincy Porter, director of the New England Conservatory of Music, as Professor of the Theory of Music in the Yale School of Music.

•

Rachelle Shubow recently presented junior piano pupils in recital at her studio. Those appearing were Dorothy Shubow, Sheldon Ferber, Alan Durand, Blaise Casero, Phyllis Russo, Nancy Beard, Ellen and Harriet Groer, Helen Gittelsohn, Nancy Donnenfeld.

•

A vocal recital was given recently by pupils of Irma Swift in the Barbizon-Plaza. Programmed singers were Jerome Jeffries, Antoinette Verdi, Louise Runyon, William Uotinen, Madeleine George, Ann Pusnikas, Patricia and Eileen O'Brien, Mary Cretella, Dorothy Dee, Helen Runyon, Jack Felice, Evelyn Young, Marilyn Martin, Karl Kohrs, Rose Lenecek, Jean Ellsperman, Catherine Troccia, Emma Foos and the Irma Swift Singers. Evelyn Hansen and Rollo Hudson were accompanists.

•

Suzanne Friedberg, talented young pianist, pupil of Raissa Tselentis, gave a recital June 25, at Steinway Hall. Vivacious Suzanne demonstrated excellent ground work in the classics and above-the-average technical ability. A warm and mature interpretation of such standards as Bach's Prelude and Fugue in B-flat minor and Beethoven's Sonata in B-flat major was lacking, however.

A. A. R.

LEONA FLOOD,
violinist (fourth from left, front row) at a reception in her honor by the Delta Theta Chi sorority at Columbus, Ga., where the artist recently played. Miss Flood begins a fully booked season with an appearance in Raleigh, N. C., on Oct. 1.

CELIA SALOMAN's
pupils gave a piano recital in Steinway Concert Hall on June 24, playing classic and modern standard numbers.

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(*Continued from page 29*)

Russian Trio Announces 16th Season

Nina Mesirow, pianist, announces the 16th season of the Russian Trio, of which she is director and member. The six morning musicales, annually sponsored by the Chicago Chamber Music Society, will again take place at the Arts Club, beginning Nov. 6, with one concert a month to follow. Mme. Mesirow is spending the summer resting and preparing for the coming season, when the Trio will present a number of 17th century and modern works for its Arts Club audience.

Ivins Summering at Estes Park

Mr. and Mrs. Maurice Ivins are spending the month of August at their home in Estes Park, Col.

In Chicago Studios

A number of interesting recitals were given at the close of the season at Kimball Hall, students of Hanna Butler, directed in mise-en-scène by Jean Fardulli, presented a number of operatic excerpts from La Favorita, Rigoletto, Manon, Traviata, Trovatore, Carmen, La Boheme, Barber of Seville, and Lucia di Lammermoor. Student artists appearing were Patti Barton, Lois Butzlaff, Daniel McCabe Danforth, Sybil Harmon, Lois Mathies, Dorothy Mietke, Ilene, Rannells, Carol Mary Stafford. Accompaniments were played by Adrienne Olinder.

Pupils of Sonia Sharnova were presented in recital June 16, covering a wide range of vocal works from Pergolesi to Puccini. Elizabeth Klemm, Miriam Heilman, Leonard Coleman, Evelyn Ucitel and Capt. Stanley Conrad sang.

Alexander Nakutin presented his pupils, from beginners to professionals, in his annual recital at Kimball Hall June 23. All facets of the vocal repertory were discovered on the program which was presented by John F. Johnson, Gay Smith, Alan Stein, Florence Weiss, Reva Nakutin, Beverly Weiss, Beverly Ovadenko, Dorothy Aaronson, Theresa Juskie, Alice Kostyniak, Roland Berns, Marjorie Thoren, John E. Swierenga, Margaret E. Badeaux, Marlene Kaufman, Marcia Golden, Aveah Kogan, Madeline Dellafera, Olivia Dodson, Gene Gordeiev, Alice Norek, John Tylka, Rose Farina, Mildred Brod, Suzanne Tory, Dorothy Warner, Mary H. Kuchta, Leonard Mirvis, Marilyn Smith and Iris Mitchell.

Before departing for her vacation Esther Bowker, of the Chicago Conservatory, presented her pupils in song recital July 14, afternoon and evening at the Irving Park Baptist Church Auditorium. Those who appeared were Cecelia Brzyski, Caryll Pollock, Patricia McAuliffe, Stanley Domantay, Irene Hosk, Dolores Lascalzo, Charles Crane, Patricia Thomson, Evelyn Golembuski, Jerry Jones, Eleanor Kipnis, Richard Wilson, Doris Kahn, Merle Noble, Doris Kahn, Marion Hyatt, Betty Ramsey, Mary Holly, Hilda Keeley, Joyce Hamm, Sarah Jane McNeill, Shirlee Minter, Madge Curtis, Joseph Sternbauer Benson, Bob Roberts, Margaret Walter, Robert Hyatt, Mildred Novak, Oliver Goldsmith, Madelon Baker, Virginia Lindahl, Robert Moore, Mary Carlini, Donald Bowker.

NICOLA BERARDINELLI, the successful Conte di Luna in a recent production of Il Trovatore given by the Denver Opera Company. (Photo by Cesare.)

WORLD OF MUSIC MOURNS . . .

FRANCIS MOORE, 60, pianist, composer and teacher, died in Pelham Manor, N. Y., on July 11. A native of El Paso, Tex., he studied as a child with Ferdinand Dewey of Philadelphia. He served later as accompanist for Kreisler, Elman, Maud Powell and Mme. Gadski and had his debut as a solo pianist in 1922. He made tours of the U. S., Canada and Europe, playing as soloist with the Detroit and National Symphony Orchestras, also for President Wilson at the White House. For 25 years Mr. Moore was accompanist with the Mendelssohn Glee Club. He founded the Francis Moore Music Centre and taught in New York, but had been in retirement since suffering a stroke in 1940. Mr. Moore was a member of ASCAP. His widow, two sons and a daughter survive.

FRIEDA RHYNE BEHYMER, daughter-in-law of L. E. Behymer, Pacific Coast concert manager, and Mrs. Behymer, died suddenly of a cerebral hemorrhage on July 12. She is survived by her husband Glen Behymer, and four children. Mrs. Behymer had studied law and managed her husband's law offices, besides being active in civic circles.

PAUL ROSENFELD, 56, critic and writer of books on music, died in a New York hospital on July 21, after suffering a heart attack in a cinema theatre. Mr. Rosenfeld, born in that city, graduated from Yale and attended Columbia School of Journalism. In 1916, with Van Wyck Brooks and Waldo Frank he founded the Seven Arts Magazine and later wrote for the New Republic, Nation, Dial and other publications. He was a strong champion of modern composers.

MICHAEL ZADORA, 63, concert pianist and teacher, died at his home in New York on June 30. He was born in that city, the son of the late Baron and Baroness von Zadora, formerly of Warsaw. At 12 he went to Europe to study with Heinrich Barth at the Berlin Hochschule, later with Leschetizky in Vienna with Busoni, and at the Paris Conservatoire. He taught at the Lemberg Conservatory, the Klindworth-Scharwenka Institute in Berlin, and the Institute of Musical Art in New York. Founder of a Busoni Society, he served as its president. Mr. Zadora appeared widely in recital. His widow, Anna, survives.

JOSEPHINE VILA, concert manager and artists' representative, was found dead in her New York apartment on July 3. She had been ill for some time, but had regularly maintained activities at her New York office. Miss Vila, a figure in New York musical and managerial circles, was the daughter of the late Joe Vila, long the sports editor of the New York Sun, whose column Setting the Pace was widely read throughout the country, and Jane K. Vila. She attended New York schools and studied journalism, entering the music field about 30 years ago as a member of the staff of the Musical Courier. She was associated with this publication until 1939, when she founded her own firm, Concert Management Josephine Vila, Inc. Miss Vila numbered among her friends many of the most prominent musicians of the day; she had been instrumental in promoting the careers of many young artists.

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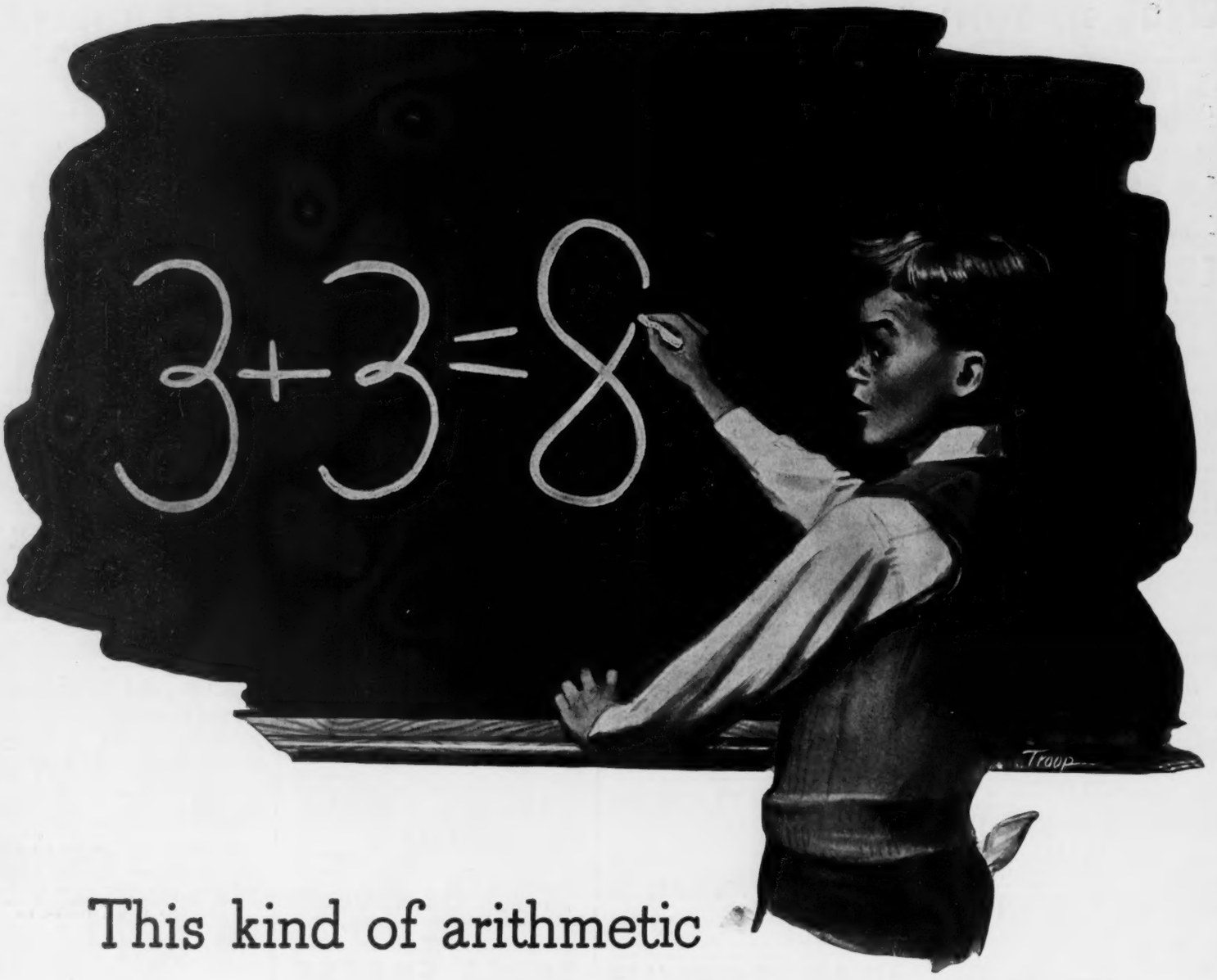

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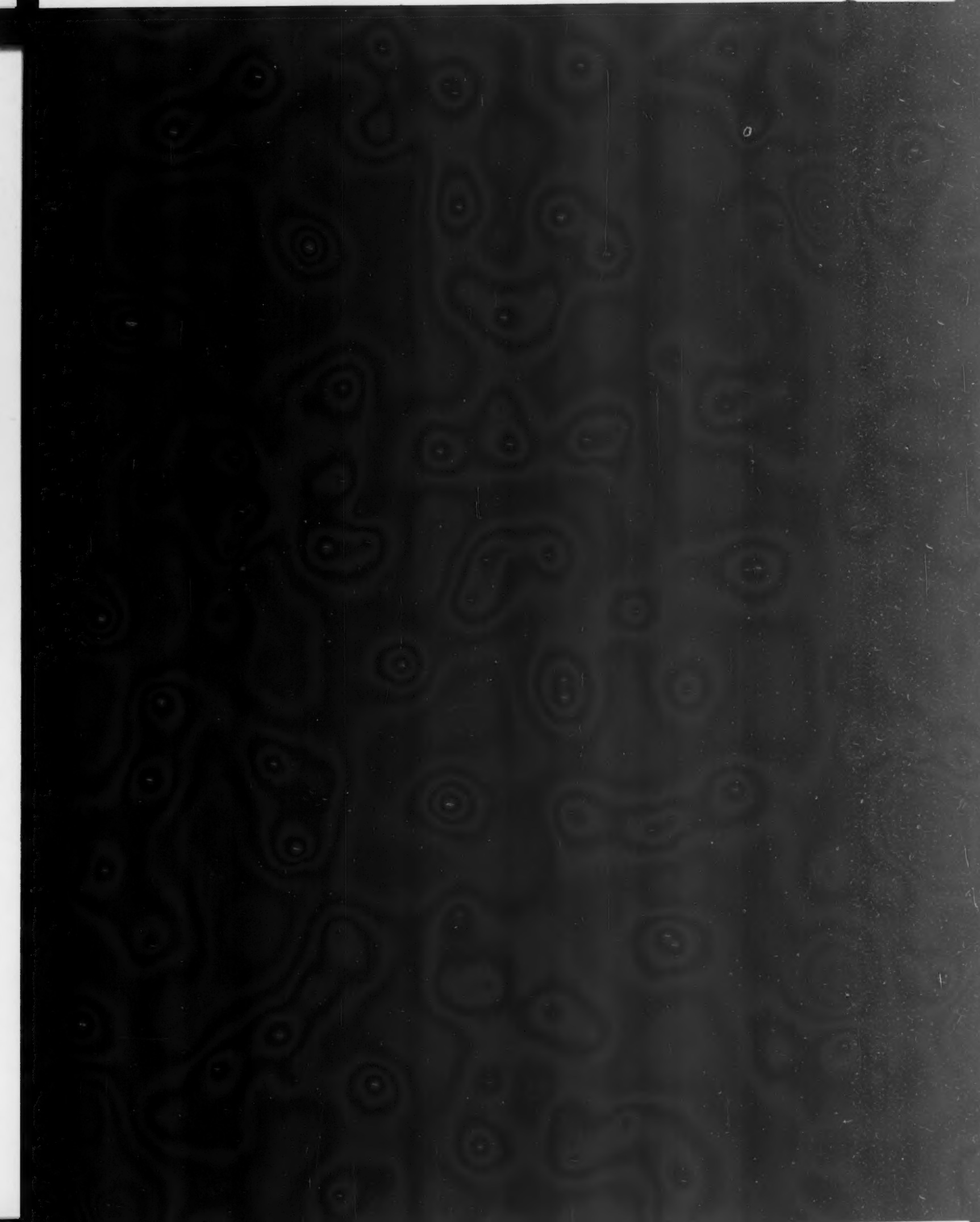
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